

spare Rib

P 523/344
No 25 / 30p



**News: militant nurses,
Labour's economic policy,
gay women's conference**

Her Sweet Jerome
a story by Alice Walker

**Dietrich, Garbo, Mae West -
much more than male
fantasies**

**Shared
Housework**

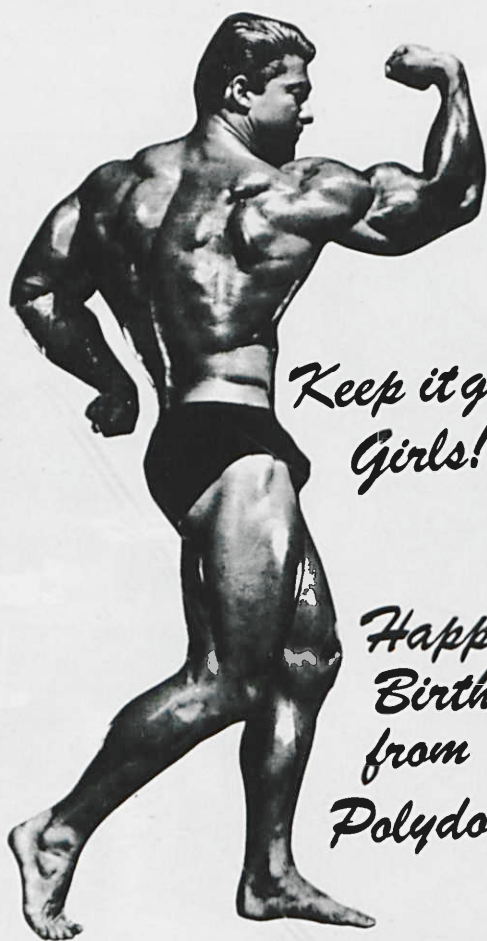
**Who were the
Amazons?**



Love & kisses to
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on their 2nd birthday

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A B C D E F G H I J K L E T T E R S

Childrens' books

Dear Spare Rib,

I read with interest Camilla Nightingale's very sensible article on children's literature. However, I think she was a bit hard on some of the books written for girls.

In her criticism of the Lorna Hill books, Ms Nightingale points out that "no real sense is given of the rigorous life a dancer leads, and the technical detail, so emphasised in boys' books, is studiously avoided." Probably the secret of Noel Streatfield's and Pamela Brown's magic is that they both know their subject, and it fascinates them as a subject. Reading these books, you do pick up a wealth of information about show business, the techniques of staging, filming, dancing, and much more.

It's still difficult to defend some of the snooty values contained in such books. But by concentrating on a world that is existing for the writers and their readers, both authors transcend the destructive syndrome of "social play acting" to provide something real and imaginative.

Yours sincerely,
Sally Feldman

Bringing up boys

Dear Spare Rib,

I believe that women will improve their lot by constant fighting, though now they are up against a hidden wall of male obstinacy brought about largely I believe by women in their roles as mothers. When they raise boys they project their frustrations onto them, making them mature far more aggressive than they need to be. This is a vicious circle which can be broken. If a boy is raised in an enlightened manner, when he mixes with others in adult life and eventually gets married, he will be able to resist the social pressures of ill using females (albeit using chivalry to disguise the dominance).

Here is a verse from Mad magazine, "when your homes gone to pot when your marriage is shot you will know you've got equality." Which can be refuted thus; if marriage is shot by the female partner rebelling against her depressing existence then this is an argument for altering the whole marital condition.

And a Christmas hymn "Bug off you merry gentlemen our Xmas you won't mar, without a woman giving birth you'd have no superstar. She did the job without your help in Bethlehem back then, proving that we don't need you men, you chauvinist men." Which can be also be refuted. It's viewpoint is dominance and opposed to

liberation. Everyone has a function and the best way to fulfill male/female roles is when neither dominates the other. Its comparatively easy to persuade law-givers to write new laws but to retrain mentalities is a colossal task.

Finally would you mention a poet Natalya Gorbanovska at present in a mental hospital though sane. She is a good poet who made the mistake of defending Czechs when this was against party policy.

Yours sincerely,
Sheila Bartle, Sussex.

Beauty tips

Dear Spare Rib,

I have today written to Radio 1 to complain about the "Beauty Tips" spot on the David Hamilton Show. I wonder what other people feel about this part of his show? For those who have not heard it, two beauty tips (usually pretty ridiculous anyway) are read out after the song "keep young and beautiful, it's your duty to be beautiful, keep young and beautiful, if you want to be loved". It makes me cringe every time I hear that song! How much longer will this falsity be shoved down a woman's throat just because she is not absolutely perfect looking?

The idea that men are admired for their brains and women for their looks should be knocked on the head once and for all. The "beauty tips" spot just accentuates this fallacy. No wonder so many middle-aged women are depressed, taking drugs to help them get by in this world they are made to feel ashamed to face. They must have deeply engraved complexes about being old and decrepid, gradually loosing their looks, not fulfilling their so-called duty and becoming unloved.

What a hell of a price to pay for a crappy beauty tips spot.

Yours faithfully,
Ms. P. Scott,
Southampton

The media and the movement

Dear Spare Rib,

I wonder if anyone else has noticed the plot by the media to totally ignore the Womens Liberation Movement? I am sure they have, you can hardly miss it.

It first really came home to me when I went on the Womens Day March this year. I came home expecting it to be all over the newspapers the next day, and was sure it must have been on the news. But no not a single mention except as you stated, in The Morning Star, which I don't read, so I only realised this when I read Spare Rib No 23. It was after the Womens

Day March and the lack of publicity that I realised the absurdity of the fact that the Women In Media Demonstration (which I was on) outside the Daily Mirror Offices, was also totally ignored by the press! And that took place in Fleet Street. There were plenty of reporters there taking notes, and interviewing people (especially the only man on the Demo, who was representing Men Against Sexism) and taking photographs. But lo and behold no press coverage the next day and not (to my knowledge) even a mention in Time Out. Then on Sunday with all the coverage of the SPUC rally at Hyde Park I heard a mention of a counter demonstration by 'students' but again no mention of the Womens Liberation Movements presence there. What do we have to do to get publicity, I think we need it.

As you may gather from the tone of my letter, I am rather angry about all this. If anyone has any views on this subject I should be glad to hear them.

Yours in sisterhood,
Ms Josette Morgan,
London N3

New English Library, please note

Dear Spare Rib,

I am an Iclander and in my country all women have the same prefix, corresponding to Ms. What's more, women do not change their names by marriage. On my subscription form for Spare Rib I was therefore glad to be able to write Ms, and expect it to be understood. However, when I got my first magazine, it was addressed to Miss. If the prefix Ms is ever to become a reality, Spare Rib should certainly influence their distributors to take it up.

Yours,
Gudrun Andresdotti, Scotland.

Wrong-gear

Dear Spare Rib,

I hope you can find space to mention the 'wrong-gear' syndrome. I have got a branch of Depressives Anonymous going in my area, and since the beginning of February I have received letters from many parts of the British Isles, including Northern Ireland.

From the letters received, I have discovered that nurses who marry are very prone to depression, and I have now called it the 'Wrong-gear' syndrome. Nurses so used to dealing with emergencies and making quick decisions find life with small children very slow, and eventually their minds rebel against their lack of use. Even in happy marriages, nurses become

very tearful and they cannot understand this. Pills do nothing to get to the root of the problem, but in getting a chance to talk once a week for about an hour at a time many people can find solutions to their problems themselves.

Yours sincerely,
Janet Stevenson, Dorset

No problem

Dear Spare Rib,

I am the only girl on the full-time M.Sc (Econ) course at Birkbeck. There are no special problems for women studying Economics. Why should there be positive discrimination? All that is needed is equality. If you can compete intellectually you don't need to be patronised. If you can't then your sex doesn't entitle you to a place which a man could make better use of.

Sure the men at Birkbeck are more sensitive to and concerned about your problems if you're a woman. But this is certainly not peculiar to this college. Isn't it the same everywhere?

The fundamental barriers to women in higher education go back much further than university level - to schooling as Sue said, conditioning etc. The critical obstacles are women's own attitude. They tend to concentrate on emotional fulfillment and consider intellectual attainment and effort as secondary. To be creative and complete both are necessary. As for coping with a family as well as an intensive academic course, surely the burden could be shared in a marriage which is a real partnership.

When women expect to be treated as equals and insist on it, they can overcome any resistance put up by men. Anyway they won't meet any at Birkbeck.

As for a specific course on economic discrimination against women; I hope there won't be one. Women's position in society can't be treated in isolation or improved piecemeal. With radical social change, in time, women's hang-ups will resolve themselves and their inferior status will disappear. Economics, as a social science, can certainly help bring this change about. More women should care enough to be prepared to commit themselves.

Yours,
Maronlla Lesseps, London.

Times Educational Sexism

Dear Spare Rib,

I should like to draw your attention to an article in Times Educational Supplement of 15.3.74. The article written by George Taylor is

entitled, 'Who will do the Women's Work?' and contains the following quote: 'Are there many young women who wish to get post A.Level qualifications who do not do so? If not (and if we are honest, the biological urge for young women to be more interested in marriage and a family at that stage cannot be ignored) the number of women wishing to pursue post A.Level studies is limited.'

As education is one of the vital areas in which this sort of patronising prejudice must cease to exist if all children are to be catered for equally, we have obviously got a long way to go when such articles are given a full page and picture with glaring headlines.

As a teacher myself with 5 years of post A.Level training behind me, I must say how much encouragement and strength I gain from reading Spare Rib and discovering that there are so many voices behind and with mine.

Thanking you sincerely,
Valerie Brook, Wolverhampton.

Asian women

Dear Spare Rib,

It was good to see the article on the Asian women who went on strike at Mansfield Hosiery mills in S.R. No. 21. During the strike I interviewed three women who were said by the strike committee to be the most active women and wrote it up in Women's Voice No. 4.

Bennie Bunsee quotes widely from this article, using the women's own statements, but didn't really go into one of the main problems facing Asian women who find themselves in such situations - that they come from a community where traditional views of women still hold very strong. To overcome ideas of what women should and should not do, to speak up for yourself in the factory and take an active part in a strike is a huge step and requires a great deal of courage. It seems important to point out that the three women I interviewed were all economically independent - and I feel that it was no coincidence that they were the most militant in the strike. One was bringing up a child on her own, one was a widow and the third supported her family while her husband was unemployed. These women were forced out of traditional roles into that of breadwinner, so they felt strongly the need to fight for better conditions at work.

It would be useful if Spare Rib could produce more material on black women and look at some of the cultural problems they face.

From,
Pat Kirkham, Leicester

Alcoholics Anonymous

Dear Spare Rib,

I have just read your article, The Ideology of Alcoholics Anonymous (Spare Rib, No. 22), with great disappointment. Your writer seems to have missed the potentially liberating qualities of AA. Its Programme of recovery - i.e., its plan of liberation from addiction to the drug, alcohol - is based on universal truths. Each member is free to find and verify these truths for him - or herself. There are no rules or regulations imposed. Members can experience, perhaps for the first time in their lives, complete freedom to be themselves.

The sexual/political bias given to the article struck me as amusingly absurd. If anything, the writer's analyses would fit very neatly into the female alcoholic's handbag of rationalisations as to why she can't (or won't) stop drinking with AA's help. That help could hardly be construed as patriarchal or paternalistic (matriarchal or maternalistic, for that matter) considering the fact that the disease of alcoholism is 100% indiscriminate of sex, creed, age, colour, religion, educational background and socio-

ances it would be very difficult to define an AA "ideology". To suggest, on the basis of one testimonial and attendance at one meeting (the only women's group in the U.K., if not all of Europe), that there is an AA ideology is to do a disservice to any female alcoholic who could benefit from AA liberation.

Very truly yours,
A Liberated Female Alcoholic

*While I would agree with Liberated Female Alcoholic that each member of AA speaks only for her/himself, and not for AA as a whole, I must also say that a great many people in AA seem to speak with one voice, particularly when they are expressing sentiments such as 'the writer's analyses would fit very neatly into the female alcoholic's handbag of rationalisations as to why she can't (or won't) stop drinking with AA's help'.

Marsha said some very appreciative things about AA; because she had some reservations - not all of which I go along with, incidentally - out comes the old stock reation: *she's criticising AA and therefore she wants to go on drinking*. The ludicrousness of this res-

have to struggle with my problems as a woman, a mother, an unwaged worker; like everyone else I know, inside and outside AA, I'm powerless over (male dominated) international capital and its wheeling and dealing, which affects me in all sorts of ways - and I don't believe that that is a problem I can or should hand over to my 'Higher Power'. Liberated Female Alcoholic may find it 'amusingly absurd' that Marsha's article had a political/sexual bias. For my part I am saddened when I hear, at AA meetings, someone recount a situation where she has felt angry at the way she has been treated - by a boss, by the bureaucracy, as a consumer, as a woman - and then disown the anger as part of her 'alcoholic thinking'.

I'm not justifying drinking in these situations; nor do I think that male-dominated capitalist culture causes alcoholism. What I am saying is that an alcoholic's (or anyone else's) anger and frustration do not spout up from nowhere; very often they are socially caused, but that this is rarely discussed within AA. Anger is seen as the individual's problem - to repress - and not as part of any social dialectic.

Liz

Women bus drivers

Dear Spare Rib,

The fact that women have won the right to be bus-drivers (and inspectors & administrators) is no great step forward for Women's Liberation.

London Transport is desperately short-staffed. The fact that they have agreed to take on women is an act of desperation. A similar crisis occurred 20 years ago and London Transport had to recruit black immigrant workers from abroad. Now they turn to women.

This all clearly demonstrates that the barring of women from certain jobs has nothing to do with what they are capable or incapable of, as L.C.T. has hypocritically maintained in the past, and that, on the labour market, women are just as exploited as black men, if not more so.

There is a danger that the influx of women on to the buses would result in a further drop in the status and wages of bus-drivers, relative to other industries where men still predominate.

Women must become Trade-Unionised and militant. For this they need the co-operation of their husbands who must be encouraged to make a just contribution to the running of the household and the care of the children in order to allow their wives time to attend Union meetings and organise themselves. They must give their wives their backing.

Best wishes,
Ruth Shief,
London N7



Pat Kahn

economic or professional status. Had your writer done her homework, she would have been bowled over by the truly liberated way in which AA came about. She also would have discovered the tremendous debt owed to women from the very beginning.

As AA fellowship is entirely voluntary and no one alcoholic is superior to any other, let me point out that each member speaks only for him- or herself and not for AA as a whole. This means that there are as many interpretations and opinions of AA as there are members - presently estimated at several hundred thousand, worldwide. Under these circumst-

ponse is fully exposed here, because Marsha doesn't need a 'handbag of rationalisations'; she isn't alcoholic and she isn't trying to stop drinking.

For my own part I'd just like to say that I have not experienced complete freedom to be myself at AA - far from it - but that that would not stop me recommending AA to anyone with a drinking problem. I have certainly benefited enormously from the collective experience of AA in kicking the addiction, and from the kindness of a number of individuals. But liberation from alcohol addiction is only one step - albeit a very big one - along the road for me. I still

Spare Rib

Cover left to right: Stephanie Gilbert

Simone de Beauvoir Lyn Gambles

Danae Brook Margaret Walters

Eva Meyerowitz Amrit Wilson Anne Ward

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Work 10 **'I have never been aware of any restrictions on myself as a woman.'** Anne Ward talks about her life as a receptionist, photographer, printer and councillor.

Medical 13 **Natural Childbirth.** Danae Brook has three children, the second two by natural childbirth. Here she interviews a French doctor who criticises modern methods of childbirth. His film shows ways to relieve the trauma and talks about experiencing birth in a calm, sensitive environment.

History 14 **Amazons.** Eva Meyerowitz traces the history of the Amazons of antiquity and describes the customs of tribes in Ghana and Dahomey.

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Comic 47 Li Shuangshuang gets some space for herself when her husband walks out.

Please send a stamped addressed envelope with all unsolicited manuscripts.

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LETTERS *tu WXY*

Dear Spare Rib,

I am a Spanish reader of Spare Rib. I strongly agree with the letter on Painless Childbirth in Issue No. 20. I find it very surprising that the problem of pain in childbirth is hardly ever mentioned by Women's Liberation. I was amazed to read in a book like *Our bodies, our Selves*, "if you are given a regional anaesthetic you will have none of those thrilling and unforgettable sensations related to the birth of your baby". Why do women accept so complacently such a useless pain? I am sure there must be plenty of thrilling experiences much better than a painful labor...

In Spain childbirth is even more barbaric than I suppose it is in England. Many hospitals still don't give any kind of anaesthetics at all, and really efficient methods like epidurals are completely unknown.

Best wishes,
Ana Bravo
Madrid 2, Spain.

Your article on the Price Sisters was very good. What is happening to them is disgusting and needs shouting about as much as possible. I had my first child nine years ago in hospital. My husband had to stay outside, I was dragged up to the eyeballs. It was sheer torture. My second and third children's births were much different. I had them in the presence of my husband, children and friends, with a local midwife who was very good. I had no drugs of any kind. I used the 'Lamanze' method of natural childbirth. I had my favourite sounds playing in the background, and the births were truly beautiful, joyful, painless experiences.

A natural method of childbirth, is hard work, hence the word 'labour', but can be painless if done correctly. I can recommend two books, 'The Lamanze Natural Childbirth' and 'Babies Without Tears', which is about the experiences of an American woman who uses the Lamanze method.

Rock'n'roll,
Sisters (and brothers)

Scientific caution

Dear Spare Rib,

I read with interest your article in issue 22, "Detective Work - ways of detecting a defective foetus", and should like to make a few points.

Firstly, although ultrasonic diagnosis may be a valuable tool in the detection of neural tube defects, it cannot be used, as such, in their control.

Secondly, although there is no evidence to show that foetal scan-

ning as described in your article is in any way harmful, one must guard against stating glibly that ultrasound is completely safe. It should be appreciated that a lot of research is being done to establish the thresholds of power beneath which it is safe to irradiate the foetus. These thresholds are important since the irradiation parameters may be varied during diagnosis to produce the "best" pictures, and the operator must be certain that the method is still safe for whatever parameters he chooses.

Yours faithfully
G R ter Haar,
London, N6

Dear Spare Rib,

Re Marsha Rowe's review of *Woman's Consciousness Man's World*; two main objections:

1. Writing about oneself. You write as if it's the first time any woman has ever gone into her personal history in print and that now it's been done - pow - the floodgates are opened and we'll all be discussing our personal pasts and presents. But we've been doing that for years in consciousness raising! Not analytically enough perhaps, often lacking a politics to pull together all the threads, sure, but we've done it. It's left wing politics that taught Sheila, you, me, so many other sisters that their own lives were strictly their own, private, to be left behind when they engaged in Important Political Discussion with comrades at male-dominated, male-defined meetings. Only now when the separate experiences of this left wing politics and those of the women's movement are approaching a fusion have socialist women come to see the validity of personal discussion - just as women in WL are making political links and generalisations out of their own experience. Hence the recent spate of sexual politics conferences, and not before time.

You wrote as if Sheila's a fore-runner. She isn't. I mean Germaine wrote about herself ages ago. In fact Sheila doesn't say that much about herself, and nothing as 'I recall about her present position. It's easy to analyse your past, it's not the threat that describing where you're at now presents. But anyway, she's done the limited amount she has because the movement has given her the strength and confidence to overcome her male left apprenticeship and do it. Which brings me to:

2. Superstardom. Sheila's book comes out of the collective experience of the women's movement. She is its spokeswoman, *not* its leader. We have no vanguard.

Hence the reverential tone you use about her is quite irrelevant as well as running dead against the principles we work on. Female superstars make women feel inadequate, uncomfortable, inferior. Why can't I write like Sheila Rowbotham, why can't I write at all, I'm no good, a failure cos I can't write. Just what men do to us. Many a woman is scared of women's liberation women cos they're a threat to her precarious balance of relationships and lifestyle, and cos they threaten her own ego. They seem so high powered, intellectual, supertogether, an unattainable ideal. How can she in her worthlessness aspire to such a height? So women are literally frightened to come to meetings, go to conferences, cos they feel radical women constantly put them down. OK, we can't pretend. You can't be untogether or lost for words just cos your being articulate and together makes a sister feel useless. But there are steps you can take to avoid this and one of them is refraining from putting Sheila Rowbotham on a pedestal. I'm sure she doesn't want that, though of course by signing her work she does invite it. Many movement women - and libertarians in general - make a point of anonymity. Partly because collective, as opposed to individual writing is another goal. Individualism, I don't need to tell you, is bourgeois (and that's a mystifying phrase too - you'll understand me but thousands wouldn't). Incidentally, I've discussed the book with several women, and while we all enjoyed it none of us thinks it so clearly written as you say you do. We find Sheila's writing pretty heavy going a lot of the time - worthwhile, but heavy, except for where she talks of herself (significant!). To someone reared on *Black Dwarf* it would seem easy reading, of course, but there again so would anything. Seriously though, I feel this is one more reminder of what runs through and dominates the spirit of your review - your background in male-dominated, hence personal-alienated, left politics. Except, again, where you talk about yourself, in your diary extract. Once again, significant!

In sisterhood,
Alison Garthwaite



★ Sheila Rowbotham put into words what being frightened feels like. Germaine does not expose how her ideas have grown out of her feelings and so her book can be mystifying. It seems aloof and clever, whereas Sheila's writing dissolves a whole lot of barriers to understanding.

If some women writers have

been able to express feelings held in common by many women, it does not mean that that is the only way of being effective in the women's movement, nor that such writers should automatically be placed in a higher category. It does, however, encourage some of us to feel less isolated and silly about having those feelings, and to talk about them to others.

I had no experience of Black Dwarf and was generally ignorant of left wing politics before getting into the women's movement.

By bringing and naming the opinions of other women about the book into my review I was attempting a more collective view of it.

I agree that promoting superstars, or any other way of grading people into super-imposed orders of merit, is destructive. I think the insistence on anonymity, aligned with a collective practice, has the same effect and equally encourages the cult of the individual who can then hide behind the collective, or hide their difficulties within it. Consciousness raising liberates woman from the one-dimensional world of the object, to the discovery and confirmation of her subjective self. Collective work liberates the individual potential of that self and brings it into a three-dimensional world.

Collective work is done by a group composed of individuals. We work differently together to the way we work alone. When things go wrong, how can the group discover why? The individuals need to sort out their position in the group. That covers the work produced, the effect on the others of the manner in which that work is carried out, and the role that person is adopting in the group.

You can't do that without acknowledging individual responsibility. It is idealistic to think that competitiveness does not reproduce itself in the way women work together, nor that we have escaped from the niggling satisfaction of knowing how to do something more efficiently than someone else, and the insecurity that looks for the fault anywhere but in yourself. It is idealistic to think that the support of the group can continue to carry the weight of someone who refuses to be self-critical.

Since Women's Liberation has a diverse politics, how can Sheila be its spokeswoman.

There is no one but ourselves to be alert for self-deception, there is no one but each other to watch out for how we might be exploitative. If no one never has a name, no one never oppresses no one, and we would have carried on with self-destruction until we anonymously committed individualistic suicide.

Marsha Rowe



[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

"I have never been aware of any restrictions on myself as a woman."

For many women, lack of training, marriage and the arrival of kids all combine to produce an insurmountable barrier to personal fulfilment beyond that situation. Somehow for Anne Ward this didn't happen. Married, with one child and only her basic training as a shorthand typist, she went on to become a photographer, to run her own thriving business, to work on Fleet Street for 10 years, to set up her own printing business and is now also a Labour councillor for Southwark.



I don't think I'm very capable. I think I'm good at fixing things. Just brass neck. If I've got a problem, I'll just go on and ask people until I get the answer and won't be put off. Right from the start, Anne (nicknamed Bouncer as a child) seems to have had qualities of curiosity and doggedness, which, combined with her insatiable energy, enabled her to approach any situation as an exciting new challenge.

At 17 she left her 'orthodox Tory home, in disagreement with all the usual things' and roamed England, becoming gradually politicised by all her experiences and constant questioning.

Hyde Park Corner

I used to go to Hyde Park and listen to everybody and wait until the right ideas came up. I just didn't even know about how to find political parties, or even what they were... I gradually went through all the ultra left stages. The anarchist ideas were the first real socialist ideas I came across. If you are not really aware of the full set of ideas in any movement you latch onto something that attracts you. I then for a period linked up with the Trotskyist wing of the ILP. This was all during the war when the Labour Party was virtually not operating because of the coalition government. I finally graduated into being a social democrat with rather left tendencies. Political activity must centre somewhere, and the Labour Party is the party of the working class movement, it's as simple as that for me. It is not a containing/cramping organisation, but a starting-off point. One is in a political movement to change society, and one looks for an effective vehicle with which to do this...

She met her husband at a political meeting, and when he got a job as West Wales organiser for the National Council of Labour Colleges, they moved down to Swansea.

We had one kid, no money at all, and were homeless for ages. I worked as a voluntary lecturer for the Labour Colleges, but after a few years, Frank, who suffers from long periods of ill health, fell sick and I had to work again. The only thing I still knew was being a shorthand typist.

receptionist to photographer

There was this photographer's across the road. John was 6 and at school, and with Frank ill I couldn't work far away, so I went there as a receptionist.

I used to do the accounts, filing letters and things, then one day he puts this clapped-out Leica in my hand. He loaded it up, set the exposure and said go down on the beach and take photos. Keep the sun behind you and when you get to no. 36 come back and I'll unload it. I just knew nothing about photography, nothing at all, I had vaguely had a box Brownie when I was ten, but that was the limit of my photographic knowledge.

I've never worked so hard in all my life. I'd do the accounts and stuff in the morning, spend all afternoon till dark on the beach and then do the dances in the evenings. Saturdays and Sundays were working days too. This was in the early 50's when wages were low, but I worked it out that I was doing something like 90 hours a week for £6... Of course there were the promises of all this money at the end of the summer season, but I never saw anything.

If you are taking 300-odd photos a day, you learn an awful lot very quickly. You may not learn much theoretically, but you learn by experience, and I just loved it.

John used to come down to the beach with me after school, and I used to do a lot of family pictures, on the sand and splashing in the sea. I could chat them up, get to know them, I was in touch with people - it was the only reason I stuck it.

At the end of the summer I had a flaring great row with my boss. I don't mind flogging my guts out, but I expect people to treat me fairly for it. If they don't, that's it - I'm finished - I'm through.

But by then I was completely sold on photography.

Before working for the photographer, I had had a period in a factory. I was going to go back to that rather than routine office work which I so hated. I got on much better with the people. The actual work was tedious but



you mentally cut out from it. I learned a hell of a lot from working in the factory, relationships with people and that way that you gang up instinctively to beat the system. In a way I'm sorry I didn't go back as I would have gone on and worked through the unions or become a shop steward or something.

own business

What I did do was to start up my own photographic business. That was hilarious because I was absolutely skint and didn't know how to run a business or anything. I was really raw.

Of course it did mean that I could operate from home which was still important, so I went down to Dolland & Aitchsons in the High Street. I had got to know the manager over the summer and told him I was starting up in business and that I wanted an old Leica on HP. He said, "well, I've seen 'em come and seen 'em go, and if anybody's gonna make it you will. Why don't you take a camera on appro and use the money you've got for a flash; then, when you get enough money you can start paying for it..."

I also got hold of a beat-up enlarger and set up business at home. I started doing the dances again, and carnivals. John used to come with me on those and he loved it. I then started on the weddings. It was terribly hard work trying to build it up.

Meanwhile Frank was well enough to be able to work and he came in and was doing the darkroom side. He is an absolute natural, creative darkroom worker; and he's also very organised and I'm scatty. And so it just built up and up.

whopping great fallacy

We suddenly realised that we'd got a fantastically thriving business, the only trouble was we got so bored with it. We hated it.

Working for yourself doesn't give you freedom. It restricts you colossally. You don't have time to do anything else. You are on a bloody treadmill. This business of working for yourself is just a whopping great fallacy.

Also I was never sufficiently disciplined to realise that if we saved enough, we could get out of it. We just used to get so bored that we used to go for any new technique. We did our own colour printing very early on. The only fun I got out of it was doing something different.

awful honeymoons

By this time we had a shopfront and lived upstairs. I went to a lot of trouble over weddings, I used to talk to them before and got to know them and become quite friendly. I learned an awful lot about honeymoons; it was really quite pathetic... all these girls used to come back and tell me how awful their honeymoons had been, how terribly disappointed they were and was it always going to be like that, was sex always going to be so terrible. It was quite incredible, and they all felt so guilty because they all felt so let down. I sort of landed up as a post marriage counsellor. I suppose they saw me as a little more cosmopolitan and therefore wouldn't be shocked and would talk about sex. We used to have all these confidential talks in the shop and take them upstairs for a cup of tea.

Anne started up her business in 1952, and finally packed it in about ten years later. Somewhere in the middle of that period she



Fran McLaine

made her first contact with the national newspapers through her chance coverage of a fire. She did an increasing amount of work for papers, especially the Daily Sketch, and slowly became far more interested in news photos, and started angling for a London job.

She had covered a number of exclusive stories for the Sketch. Some of these involved her in considerable danger and difficulty: going down cliffs on ropes, covering demonstrations/strikes, and the now famous story of her ten days in the company of a murderer before his actual arrest. And yet, when she asked the picture editor about a job he replied: "The trouble is, Anne, there are so many stories that we couldn't send a woman on." "I just looked at him. He didn't even realise what he was saying." However, Anne was not one to give in so easily. She crossed the road to the Daily Mail, for whom she had also

done some work. She managed to get an offer of a four month summer relief job, but with no guarantee of permanent employment after that.

By this time Frank and she were feeling mentally crippled by the business and desperate to give it up, so they decided to gamble on it and come up to London.

At first they didn't want to send me on the punchups or demonstrations, but at that stage I was still freelance, so I said that I would go anyway. After that they agreed to send me. All the boys said at first... oh, you'll never last, it's much too tough; but it wasn't... I just never understood what they were on about.

Did they resent you being a woman, doing 'their' job?

I honestly don't know. This is the area where I cut out. I don't think whether people do or not. I mean, if I do a job, I do a job and if someone comes up to me and says... look I don't want you here because you are a woman, then I would have to be aware of it. But they have to come up and say it. I know when I get on people's nerves from being too bouncy, too domineering, but on the question of 'woman', I was honestly too busy to notice. I just became part of the furniture, a 'bod' around the place. I became non-sexed in a sort of way; I was just accepted as a person.

contradictions

Did you have much choice of the stories you were sent on to cover?

During my whole time in Fleet Street, I was always torn between a tremendous sense of guilt, as so much of what one was doing was concerned with other people's misery, and with an enjoyment of the excitement. I concentrated as much as possible on political news stories, not ones to do with gossip, sob stories.

What did you feel about the use of women's bodies, photographically, to sell the paper?

Well, this was ten, fifteen years ago before one started to think seriously. I remember a story about a guy who had been sacked from a good managerial post, for taking a political position. I went along and I knew that if I took a head and shoulders of him, there wouldn't be a picture - or story - in the paper. He had a pretty wife; I sat her on the edge of a chair, legs crossed, showing a knee. That meant it would be a long and narrow picture, all in, just because there was a pair of female legs. Now you find yourself doing it without thinking about it. What really disgusts me is the fact that that is what it took to get a picture in.

In the light of the present women's liberation movement, if you were back in Fleet Street, would you feel strongly as a woman that you shouldn't do that sort of thing, or do you think that it is still very much part of the job?

I have never been aware of any restrictions on myself as a woman. Never. I've done what I wanted, gone where I wanted. I've never been aware that there are a hell of a lot of prejudices against women - I'm not saying there aren't - but just because I've never personally bumped into it, I've never really got steamed up over it. In that sense, the exploitation of female sexuality by newspapers has irritated me, rather than infuriated me.

But, I've often had a vague wonder, mind you things are changing now as there is far more

male nudity around, but I wonder why we didn't turn out generations of total lesbians. Because, if you think of it, for whole generations all the sex symbolism that was published and that was around the place, was all female. All the turn-on things were tits and arses and legs. In a certain sense I think that this has conditioned females to react to females. I just wonder why any female bothers about males, when you see so much female titillation.

Ten years in Fleet Street, with the Daily Mail and Mirror, concentrating more and more on the hard political news, led to an increasing frustration at being stuck behind the camera, and not being able to take a more active part in shaping that news. When she was suddenly left some money, she ended her photographic career, and didn't settle down to look after her beautiful garden or slip into her new role as a granny, she bought a printing press. A large one.



I knew absolutely nothing about printing . . . but if you don't take the business of propaganda seriously, then what are you doing in politics?

And serious it is. The whole two floors are swamped in paper, infused with the strange smells of printing inks and cow gum.

She started mainly doing leaflets for the Labour Party and now also prints for innumerable women's groups, tenants associations and community activists. The phone rings incessantly but the door bell doesn't; people just walk in.

Quite apart from helping others to organise their campaigns in the recent council elections, she also managed to stand and get elected herself as a Labour councillor for Southwark. I find local government absolutely fascinating. I would have loved to have gone into parliament, but I never concentrated myself hard enough in that direction. I was constantly getting involved in other things.

How do you cope with your energy, with the amount of work that you create around you and the problem of people using you because of this? Yes, this is the trouble. I don't know how it happens, but it does tend to swamp me. I worry about letting people down and I can't say no. It's probably due to strongly sublimated insecurity, that I always want to be approved of. I don't think it's due to any

altruism or goodness or anything; it's just that I am so determined to be approved of that I go on driving myself.

I tend to block out from things like holidays. I don't enjoy holidays at all. Our last real holiday was in 1949. A holiday for me is something completely different. I used to go abroad with the paper, like going to Bangladesh for Christian Aid. OK, I am working, but it is an entirely different atmosphere, a complete break, fantastically stimulating and that is a holiday.

I also find that I don't socialise easily. I'm not sort of terribly good on parties. I don't have any light conversation. It's all right if you can get stuck into a discussion at a party, but I used to find that going to a dance to take photos gave me something to do and meant that I didn't have to inanely chatter, and I quite enjoyed it.

I would've thought that the pressure of all this work and other people's problems must be a very heavy load to carry sometimes?

I don't know; I sleep like a log.

You keep yourself so busy. Is it vaguely escapist?

Yes, in a way, but I don't really have anything particular to worry about in my own personal life. I've never had terrific emotional problems. Things either happen or they don't. OK, you can worry about being homeless, worry about starving, you can worry about being ill, but beyond that there is nothing very much else to worry about.

I accepted very early on that the unhappiest people were those whose ambitions were greater or out of line with their abilities. For instance if I had the ambition to be rich I know I'd never make it. I don't have the capacity to organize money. I mean, I'd love to be able to write, because I think I'm good with words, but I don't have the staying power to be able to sit on my own and write.

When I had John, I was full of all this maternal bit; having one kid cured me of it. I am not maternal. By the time he was six months old, I realised that being a mum was



not my career. It doesn't mean I don't like kids; I adore them, but it was not the 'direction' I wanted to go in. If you know yourself reasonably well and can take yourself to pieces and say, this is what I can do and this is what I can't do - I mean you can always push yourself a little bit further - but nevertheless, if you are reasonably clear and accept that that is what you are like . . . whether you want it or not.

I find now I am getting older and I have

this arthritis problem, I am tending to drive myself a bit hard. I am trying now, to start at about 6 am and to work through till about lunchtime and then have a siesta all afternoon. *And this has been your siesta all afternoon?* Er . . . yes.

Stephanie Gilbert

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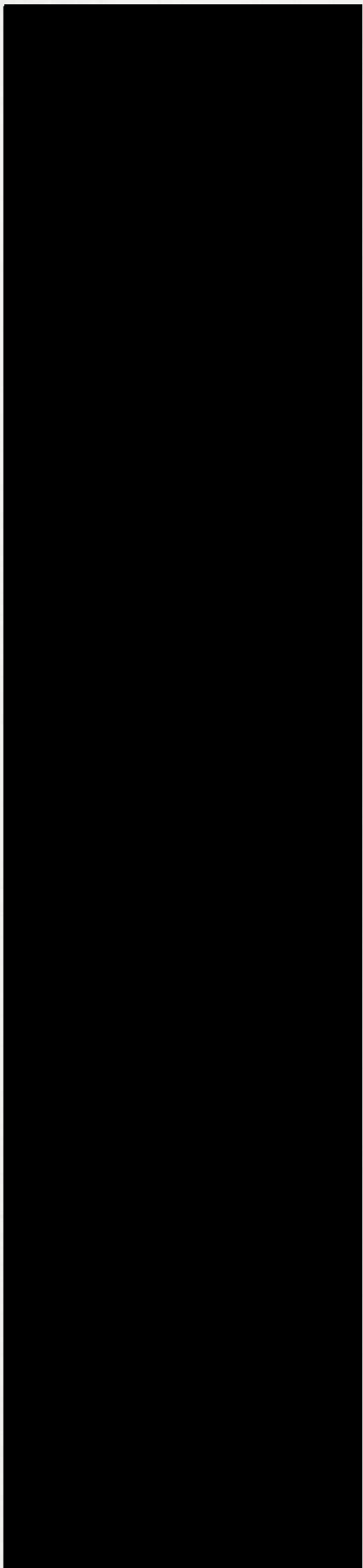




Photo: Angela Phillips

Eva Meyerowitz dates her awareness of women's position today from when she began anthropological research in Africa. She worked as a sculptor in Cape Town until just before the Second World War then went to Ghana with her husband. There she was unable to continue with her work, partly because she took over her husband's job as director of the Achimota Art School in 1943, and partly because she travelled all over West Africa becoming increasingly interested in the art of different African peoples.

In 1944 she travelled alone in search of the ruins of an old mediaeval city. By sheer accident she came across the survivors of the Akan, an ancient matriarchal civilisation. When her husband died a year later she was awarded a research grant by the Colonial Welfare and Development Fund to record the traditions of the matriarchate and its subsequent decline as men gradually acquired more and more power. She wrote four books on the subject (published by Faber and Faber) and became interested in the connection between the Akan civilisation and the matriarchates of Ancient Egypt and the Near East. Here she outlines the complex story of the original Amazons and describes the African 'Amazons' who fought the British for the last time in 1900 and the French in the 1840's.

The last three surviving Amazons of Dahomey in 1937. They had fought the French in 1898

AMAZONS

'Moon Women'

About 1000 BC, the Near and Middle East and the countries around the Mediterranean were largely inhabited by people who had originally been matriarchal, meaning that they were ruled by a queen and a council of women. Men were represented on the state council, and acted as assistants to the priestesses of the cult of the mother goddess. The superiority of the women, accepted by the men, was based on their ability to create life. From the fourth millennium onwards repeated conquests by nomadic patriarchal tribes created political and social organisations with both matriarchal and patriarchal features.

The Amazon movement came into being when numbers of the conquered women banded together, emigrated and founded new states. Among these were Queen Lysippe and her women. The Greek historians Herodotus, 5th century BC, and Diodorus Siculus, 1st century BC wrote that the women left their homelands beside the river Amazon which is today called the Don in Southern Russia. Wandering around the Black Sea coast, they finally settled on a plain by the river Thermidon in Asia Minor. There they founded three cities.

Lysippe's women were called 'Amazon' by the neighbouring Armenians. 'Amazon' is said to mean 'Moon women', probably because all matriarchals worshipped a Moon

Mother-goddess as their supreme deity. The Greeks mistakenly thought it meant 'without breasts' because they heard that the women seared one breast away in order to shoot better with their bows and arrows.

These women hated the men they had escaped from. They excluded men from all activities in the newly formed states and Lysippe ordered the arms and legs of baby

boys to be broken to ensure male subjection. The men's job was to do the household tasks while the women governed and went to war. Mating took place once a year, during the festival of their national goddess, presumably with men of a conquered people, who lived in their own towns and villages in the state.

According to Herodotus the Amazons were the first to use cavalry in war. With this new weapon Lysippe conquered all the tribes who lived along the road to their old homes on the Amazon river. After her victories, she founded Themiscyra at the mouth of the Thermidon which became the capital of the Amazonian empire. Her successors, including three famous queens, Marpesia, Lampado and Hippo, continued the extension of the state and made themselves the rulers of most of Asia Minor, capturing the city of Troy at a time when King Priam was still a child, about forty years or so before the Greeks destroyed the city.

However, Amazonian power declined with the rise of Greece. According to Plutarch and Diodorus Siculus the first Greeks to get in contact with Amazonia was Heracles with nine ships of volunteers. They cast anchor in Themiscyra harbour. The Amazonian queen Hippolyte visited Heracles, but a misunderstanding arose, and Heracles fearing treachery, killed the queen. The enraged Amazons attacked the Greeks



Carving of an Amazon on the Parthenon

but Heracles killed each Amazon leader in turn and put their army to flight.

Some years later the Greek Theseus, before he became king of Athens, visited Themiscyra. There was another misunderstanding and he took Queen Antiope with him when he left. Some say she followed of her own free will, others that he abducted her. The latter must have been the view of her sister Oreithyia who swore vengeance on Theseus, concluded an alliance with the Scythians, invaded Greece and camped near Athens. After four months of bitter fighting the Amazons and Scythians were defeated. The remaining Amazons, driven from Greece, went with the Scythians and settled in a region to the north of Thrace. Theseus celebrated his victory by erecting a temple to the war god Ares at Troezen. He killed Antiope, the cause of the war, in a fight; an earthen pillar marks her grave.

The Greeks were Aryans and patriarchal, Theseus, after his victory, united the Greek towns in a confederation and started to subjugate the remaining matriarchs in Greece. The women had to accept a new view of fatherhood as superior to motherhood and to share their sacred places dedicated to female goddesses with male deities. By the 5th century the patriarchal Greeks ruled supreme and the subjection of women was complete. They were confined to the home and no longer played a role in public life.

Lesbos, the home of the poet Sappho, and other islands on the west coast of Asia Minor were exceptions. Towns there were founded by Libyan Amazons after they had conquered large parts of North Africa and Arabia passing through Egypt. In the end they invaded Thrace led by their Queen Myrine who was killed in battle by the Scythian king Sipylus. The Amazon army never recovered from this setback. Its remnants finally retired to Libya.

It is not known what happened to Themiscyra and the Amazons settled in the region. Refugees founded a small new state to the north-east of it at the foot of the Caucasian mountains which still existed in the time of Alexander the Great, about 300 BC.

'Our Mothers'

Amazons, in the sense of women who went to war, existed in Ghana and Dahomey in West Africa until colonial days. The custom had different origins and not all the tribes with fighting women were matrilineal. The Akan of Ghana were, and still are a matrilineal people; the Fung of Dahomey were, and still are, patrilineally organised.

The most powerful Akan kingdoms in the past were Bono, founded about 1300, and Ashanti to the south of it which came into being in 1701. In Bono there was a clear division between women and men. The king, constitutionally the son of the 'female king', acted as her executive and ruled the men, whereas the 'female-king', the queenmother, ruled the women. She had a court like the male king but staffed with women ministers, officials, treasurers, judges, a female bodyguard and so forth. She could marry whom she pleased including slaves, or remain single and have illegitimate children. Only her sons were princes and could succeed to the throne, not those of the king. Their father, whoever he was, did not count. In war women beyond the menopause fought in the

shocktroops of the advance to encourage the men. Women still able to bear children were regarded as too precious to be endangered.

In Ashanti women lost much of their power. In contrast to Bono where the people were peaceful and only interested in trade, the Ashanti were bent on conquest and the exploitation of conquered people whom they bled white with taxes. The war party became the most influential in the state and the Queen-mother, with her council of women minister, no longer had the last word in state affairs. The father came to play a much more significant role in the family, but even today only about 50% of the marriages are patrilocal. Women prefer to stay with their mothers and to have their husbands visit them. As in Bono, Ashanti women fought in the shock troops of the advance to encourage the men and were buried with military honours when they fell in battle. The last 'Amazons' fought against the British in the war of 1895 and in the rebellion of 1900 when the army was led by the queen-mother of Ejisu, one of the Ashanti city states.

During colonisation women lost all power in the political life of the country. The British did not understand the system and only wanted to deal with men. When the role of the 'female king' was pointed out to them, they placed her on the chief's council. The 'female kings' refused, or appeared so late that decisions were already taken. It was not understood that they were above the chiefs and ministers, not an equal. By the time independence was gained the men had learnt to disregard women.



Top of regimental standard of the Amazon corps of Dahomey

The patrilineal Fung of Dahomey, a country situated to the east of Ghana, accepted women warriors after the following incident. In 1729 a body of women were armed and furnished with banners, merely as a stratagem to make the attacking force appear larger, but as they behaved with unexpected gallantry, a permanent corps of women was instituted. In the middle of the last century this corps was raised by king Ghezo from a subsidiary position to a status equal, if not superior, to that of the men, and reorganized so efficiently that under him it attained its greatest prestige.

The corps, from then on, consisted of three

brigades, the King's, or Central Company, and the Right and the Left Wings. Each of these brigades were again divided into four parts with captains and numerous lieutenants in each. The veterans were only called into action in times of great need because their manner of fighting was the most ruthless. The most celebrated of the force were the elephant hunteresses; so called because it was their job to kill elephants on royal hunting expeditions during peace time. The youngest and prettiest were found among the archeresses who, for this reason, formed the parade corps. They were armed with a peculiar bow, and a quiver containing poisoned cane shafts. A special feature were the razor women of which there were only a few to each wing; king Ghezo himself had designed their razor-shaped weapon with a blade about eighteen inches long shutting into a wooden handle. It was their duty to kill the enemy king and to inspire terror in battle.

To keep these warriors' thoughts on military matters manoeuvres were held frequently and villages with walls and stockades erected to teach them to disregard obstacles, dangers, wounds and death itself. They were condemned to celibacy. They were closely guarded by the king's eunuchs and their barracks were placed within the palace enclosure. Women warriors who, in spite of these precautions, took lovers were put to death with their partners. The Dahomeyans referred to them as the 'King's Wives' or simply called them 'Our Mothers'. The Europeans who visited the country in King Ghezo's time spoke of an Amazon Corps and the great courage of Amazons. Skertchley thought the Amazon corps there was probably 4,000 strong. However, he visited Dahomey ten years after the flower of the corps had perished under the walls of the Nigerian town of Abeokuta where the Dahomeyans suffered a disastrous defeat in 1864.

The last Dahomeyan Amazons fought against the French in the wars of 1894 and 1898. In 1937 three were still alive. Interested in Amazons, the heir-apparent of Dahomey allowed me to rummage in a backroom of the palace where odds and ends of the corps could be found - bits of uniforms consisting of tunics, short striped trousers, cross belts, and skull caps with regimental badges. I picked up a cap marked with the blue cross of the crocodile regiment, and wondered about the woman who once had worn it. There were also a number of skull trophies made into regimental standards - human skulls tied with embossed silver bands, surmounted by a horse's tail impaled upon a staff. These were used by 'Our Mothers' in victory dances after the battles.

Eva L. R. Meyerowitz

Books published by Eva Meyerowitz:

The Akan of Ghana - Faber and Faber 1951

The sacred state of the Akan - Faber and Faber 1958

The Divine Kingship in Ghana and Ancient Egypt - Faber and Faber 1960

The Court of an African King - Faber and Faber 1962

NEWS

In January nurses and midwives accepted Phase 3 pay rises of 7%: the lower grades got less than £2 p.w. while senior nurses got £400-£500 p.a. The deal was an interim one, and the Whitley Council was looking to the Tory relativities apparatus for an increased rise. At the Whitley Council the Royal College of Nursing - which represents only registered nurses, who are 31% of the total - was able to turn down the trade union demand that a higher proportion should be given to students, because the RCN has eleven seats to the unions' four.

By March, nurses' grievances - and specially those of student nurses - were coming more into the open, and an unprecedented economic militancy began to develop...

NURSES a calendar of the first two months

April

Nurses get their backdated Phase 3 pay rise on April 1: starting rate for student nurses goes up from £699 - £816.

Militancy begins to grow: consultants in Southampton protest about the drop in recruitment and ask the government to give theatre sisters a rise. 170 student nurses at Cheltenham General start a week's meals boycott, 300 Derbyshire nurses do so too. 200 Bristol nurses work to rule in support of a call for negotiations over pay grievances, and 1000 nurses in Belfast demand a decent wage: they say their pay is half that of manual workers.

Meanwhile in *SNAP*, a nurses' paper, Enoch Powell (ex-Minister of Health) writes that there can be no occupation with better marriage prospects than nursing. He says there's no comparison "between being stuck as a secretary in a solicitors' office, and working with young doctors", and that nurses have the satisfaction of "an instinct for benevolence". "If people volunteer to care for the

sick because the occupation gratifies their natural desires, nobody is exploiting them", he carries on.

Nurses respond quickly to these kinds of comments: "Does it really need sensationalism to bring our conditions to the notice of the public?" say two students at a London teaching hospital in a letter to the *Evening Standard*, representing the fact of "girls in charge of 28 people being considered insufficiently mature to be allowed visitors in the archaic nurses hostels."

April 30

1500 nurses demonstrate outside the Department of Health and Social Security in London, while representatives of the staff side of the Whitley Council meet Barbara Castle. "We are conscious of a stirring among nurses such as we have never experienced before. I have never known nurses to be so angry", says an official for the National Union of Public Employees.

There are the first rumblings about a strike, and unrest too about the RCN. A NALGO nurse (National and Local Government) stresses the importance of unionisation and getting rid of agency

nurses.

May

May 5

NUPE asks the staff side of the Whitley Council to approach the 12 unions concerned for approval of joint action for an inquiry into nurses pay, on the grounds that nurses probably wouldn't be prepared to wait for Labour's proposed Royal Commission on Income Distribution.

May 6

The government announces an £18m increase for senior grades: i.e. nurse tutors and clinical teachers, ward sisters, staff nurses - an effective 7-10% rise for 130,000 out of the country's 340,000 nur-

ses. The RCN attacks the offer because it does nothing about basic salary structure, and COHSE describes it as 'a spit in the bucket'.

May 9

Nurses at St James' Hospital, South London, win an agreement that no further agency nurses will be used on day shifts, and numbers reduced on night shifts and intensive care units.

May 12

The RCN says that nurses should threaten to resign from the NHS and join agencies unless Barbara Castle sets up an independent pay inquiry within three weeks. "Because of job satisfaction they have always gone on working. But with the increasing rate of inflation and with so many nurses married and living in their own houses, they just cannot pay their bills", says Winifred Prentice, RCN president.

An RCN delegation meets Barbara Castle with their report "The State of Nursing 1974", which calls for improved working conditions and an investigation into nursing standards of care as well as a pay inquiry. "Fair treatment is now demanded by the profession - nothing less will overcome the crisis in confidence and of morale which is manifesting itself in many ways", the RCN says.

education and training facilities.) In the same debate William Hamilton MP says: "The nurses are more militant than I have known in my political lifetime, and unless we can deal with this as expeditiously as we dealt with the miners then we are heading for serious trouble."

Nurses strike in the North East, Leeds, and Merseyside.

May 15

A COHSE official demands £100m on the table, and COHSE nurses at Guy's in London decide to do only emergency work from May 23.

May 16

COHSE threatens strike action - NUPE says it's crazy to threaten industrial action before seeing Harold Wilson on May 21.

May 17-18

A weekend of action and demonstrations all over the country. SOGAT (printers union) gives its support to the nurses' pay claim. "When ward sisters are prepared to sit down in the road and disrupt the traffic, it shows that conditions in the health service have sunk to a very low ebb", says the North-West organiser for NUPE.

May 20

Wilson prevaricates on pay: he promises to reply on the question of the inquiry within a fortnight.

May 21

Because of rank and file anger at government refusal to give an increase and carry out a thorough review of pay, COHSE instructs all its members - including 750 nursing branches - to take industrial action from May 26. This means a ban on overtime, on clerical work other than directly related to nursing, and non-nursing duties.

NUPE members and other nurses start a ban on non-nursing work in the North East, Peterborough, Bolton, and Southport.

May 23

Barbara Castle announces a special independent inquiry into nurses and midwives pay, to be chaired by

Lord Halsbury. Alan Fisher, NUPE general secretary, welcomes the decision, but points out that hundreds of nurses are still not receiving their last pay rise, due April 1.

May 24

Nurses collect 56,000 signatures in Yorkshire, and miners there promise a second petition of the same size. Doncaster busmen announce a solidarity strike and Doncaster Trades Council hopes to get other workers to take part.

May 26

Nurses march in Manchester, Liverpool and Oldham. In Rossendale, textile workers join a nurses' demonstration.

Albert Spanswick, COHSE secretary, says the 6-point action programme will continue to COHSE's conference on June 10 unless the government makes a new approach. "We intend to stand like a rock beside our lower paid nursing members".

Reports of proposed strike action begin to come in, specially from psy-

COHSE says. But the staff side does agree to submit joint evidence to the Halsbury Commission.

Trade unionists in Perkins diesel engine plan in Peterborough say they'll call their 6,000 workers out on a one-day solidarity strike, and the Liverpool branch of the National Union of Seamen request their executive to give all possible help to the nurses.

May 29

Doncaster busmen and miners join a 1000-strong demonstration. But two nursing pickets are injured in an incident with a car driver during a four-hour strike at a psychiatric hospital near Maidstone. "I am still feeling shaky and have had to take the rest of the day off because I can't stop trembling", one of them says.

May 30

COHSE members in 76 hospitals in Wales take industrial action: a COHSE spokesman says 90% of Welsh hospitals would be affected by the following weekend.

250 nurses from Merseyside and Yorkshire, led by Alan Fisher of

1500 nurses rally in Hyde Park, 1500 in Sheffield. Miners in Yorkshire urge other unions and Labour MPs to support the nurses, and nurses at psychiatric hospitals in the South East sign a petition in support of strike action. "We are all very angry and this time we mean business. We will not settle for less than a 30% pay rise. There will be no acceptance in future of the meagre 7% we have been thrown in the past", says a 3rd year charge nurse at the Maudsley psychiatric hospital.

May 13

The staff side of the Whitley Council refuses to negotiate on the allocation of the government's £18m offer.

May 14

NALGO dissociates from the RCN threat of resignation: "If nurses follow this course it will harm the health service, the patients and those of their nursing colleagues who remain in the NHS, for it is these very agencies that are making a bad nursing situation a great deal worse."

In Parliament Barbara Castle traces current nursing militancy to Tory inaction: "It was my Labour predecessor, Mr Richard Crossman, who last gave the nurses a substantial increase of 20% in February 1970. It was my Conservative predecessor, Sir Keith Joseph, who sat on the Briggs report for two years and failed to announce any Government intention to accept its principles." (The Committee on Nursing, chaired by Professor Asa Briggs, suggested in October 1972 that there should be a revision and strengthening of the nursing career structure involving better



Sir Keith Joseph

chiatric hospitals in Dumbartonshire and Sussex.

A NUPE spokesman says the COHSE action is "an irresponsible act of amateur adventurers", which would "meet with complete lack of response from other organisations." The RCN is critical also.

May 27-28

COHSE action - designed to get Barbara Castle "to come up with an interim measure now" of around £6 p.w. - begins to take effect in London, the Home Counties, North East and South Wales. Because of an overtime ban by nearly all 230 night nurses at a psychiatric hospital in Swansea - all of them in COHSE - 40 patients are discharged.

A broad committee incorporating COHSE, NUPE and local trades councils forms in Hertfordshire to back the nurses. 5,000 signatures are collected in Hatfield, and a mass meeting planned in Stevenage.

COHSE rejects an appeal by the staff side of the Whitley Council to call off its industrial action - "It is not our intention to upset patients in any way, but to demonstrate the extreme frustration and disappointment felt by nurses",

NUPE, present a 200,000-signature petition at Downing Street. Many of the signatures are from trade unionists - "It shows the tremendous public support that there is for something to be done for nurses. They have long been the most exploited as well as the most dedicated group of workers in the country", Fisher says.

The beginning of June saw the growth of nurses action committees incorporating different unions - the South West London Hospital Nurses Action Committee (NUPE, G&MWU, NALGO, ASTMS, & MPU) demonstrated, and nurses in various unions in Worcestershire worked together to launch a petition. Spare Rib went to press on June 2 so the calendar stops here - next month the story comes up to date, with an investigation of nursing conditions, pay structure, unions, politics, and some notes on the development and ideology of nursing from the 19th century on.

Now that a new government has been installed for four months it seems opportune to ask in what ways Labour economic policies differ from Tory. Whilst the Tories are committed to an unjust society (where the means test allows payments to the poor providing they remain poor) Labour aim for a just one but are incapable of achieving it.

The reasons for this can be reduced to two simple economic ones which are more than usually visible in the current period of economic crisis. On the one hand there is the requirement of maintaining profits at home under threat of business refusing to invest and provide jobs here. This imposes severe limits on a Labour government's ability to create a welfare state.

On the other there are the sanctions the world capitalist economy can bring to bear on a member country such as Britain in chronic balance of payments deficit. It is interesting to look at the ways in which this last factor is currently constraining the economic policies of the Labour Government, and contrast this with the policies a genuinely socialist government would have to adopt. The other factor will be discussed in a subsequent article.

Labour's economics

Deficit

In the first three months of 1974 the current account deficit of the British balance of payments was running at a massive £4000 million on an annual basis. Rather less than half of this is accounted for by the rise in oil prices, leaving a non-oil deficit of £2,500m. (Compare the £800m. crisis deficit inherited by the Labour Government in 1964.) If this deficit is maintained, as is likely, throughout 1974, Britain will have to borrow from abroad not only an extra £1,500m. to finance the oil deficit but also an additional £2,500m. to pay for the excess of other goods and services bought from abroad over those sold to foreigners.

Loans

In the light of this critical situation the Labour Government has adopted a double strategy:

1. It has arranged for foreign loans of \$2,500m. to be raised by British banks, with further loans to come.
2. It is maintaining a policy inherited from the Tories of cutting back economic production - output in Britain is expected to fall about 3% this year according to the National Institute of Economic Research - and allowing unemployment to rise steadily to anything between 600,000 and over 1m. by the end of the year (compared with 400,000 at the end of 1973).

How these policies are intended to work, and whether they are as inevitable an outcome of our econo-

mic situation as past experience and government statements lead us to believe, appears to be a puzzling problem.

First let us look at international loans as a means of financing a deficit. This policy is costly in both economic and political terms. On the one hand it entails payment of high interest to lenders, and thus in the long run an addition to the total amount of money Britain has to pay out to foreigners. On the other it limits the extent to which a British government could adopt socialist measures since foreign moneylenders would have sanctions in the form of withdrawing loans. Thus the 1964-1970 Labour Government abandoned the socialist elements in its programme, such as they were, in a desperate bid to regain international capitalist 'confidence'.

In extreme cases moreover, when loans can only be raised through the International Monetary Fund, violent deflationary measures may be the condition of the loan. In this context the recent collapse of the Italian Government over the terms of an IMF loan is significant. In exchange for a loan of \$1,200m. to the Italian government to assist in financing the balance of payments deficit, the IMF imposed deflationary measures severe enough to square the non-oil balance of payments within the very short space of two years.

Deflation

This leads us to the point about why deflation (policies leading to a reduction of output and employment) is the method always

adopted as a solution to balance of payments deficit. By putting thousands of people out of work and reducing the income people have to spend deflation lowers the quantity of imports coming in. For it to be effective it entails lowering wage earnings rather than profits since business has to be encouraged to carry on producing exports. It is a policy of self-impoverishment, the burden of which is borne by those least able to afford it.

Socialism

But are there other policies a socialist government could adopt? Briefly they are as follows: a combination of requisitioning foreign assets owned by British people - such as stocks and shares on Wall Street - to pay off current debts, and replacing the present anarchic system of free trade by a planned system of exports and imports geared to eliminating the balance of payments deficit. Planned trade would entail taking over the multinational companies, both British and foreign, which together produce nearly all British exports, since these would be unwilling to comply with permanent controls on their activities. Why, if such alternatives exist does the Labour Government fail to adopt them? Because they would require the kind of mobilisation of the mass of British people against the power centres of capitalist society which Labour governments have always feared a thousand times more than the discomforts of stop-go policies.

Jean Gardiner

Glossary

Balance of Payments: The relationship between what is spent by British residents abroad and what foreigners spend in Britain.

Current Account: That part of the balance of payments which is concerned with spending on goods (exports and imports) and on services (invisibles like payments for shipping). The capital account on the other hand refers to spending entailing a long term acquisition such as the purchase of stocks and shares or of factories by British people abroad and by foreigners in Britain.

Deficit: Where British spending abroad exceeds foreign spending in Britain, and therefore entails an increase in British debt to foreigners. A surplus is the opposite case.

International Monetary Fund: An institution established after the second world war to police the international monetary system of the capitalist world. All member countries have borrowing rights which vary with their economic power. The weaker the borrowing country, the harsher the conditions imposed upon it.

Multinational Companies: Companies with a major proportion of total production located outside the country of origin - mostly USA, followed by Britain. These have multiplied in number in the post-war period. Their significance lies in their ability to juggle resources between countries in accordance with the dictates of profitability.

Stop-go policies: Government intervention in the economy alternatively to reduce output and employment when the balance of payments goes into deficit, and to increase them when it is in surplus.

GLASGOW- the fight against SPUC

April 28th was a salutary reminder to those of us in Scotland whose activity within the women's movement insulates us against such unwelcome truths as the strength of the anti-abortion movement.

The Glasgow anti-abortion rally and silent march coincided with the larger one in London. Organised by SPUC and the Society of the Innocents - which invites women contemplating abortion to phone for "advice" - the rally was alarming proof of the strength and organisational ability of these movements. Meanwhile the forces mustered by the Women's Abortion and Contraception Campaign, Glasgow's Women in Action, Edinburgh's Women's Liberation Workshop, International Socialism and several other groups numbered not more than a couple of hundred.

"I oppose this act because I believe it has contributed substantially to a further deterioration in national morality. It has helped to promote a casual attitude towards sex, to debase its significance, to trivialise it, and to blunt the sensitivities of many of those who participate in it."

Dr Robert Whitelaw, MA, MD, FRCG, DL, 28.4.74

We waited outside the People's Palace on Glasgow Green. Organised banners, leaflets, identifying badges and phone numbers of lawyers. Waited apprehensively, while the SPUC supporters streamed endlessly and in orderly fashion toward the impressive dais where the self-appointed saviours of the unborn child were soon to preach their gospel. The saviours turned out to be a balanced mixture of a Labour MP, a Tory MP, a prospective Scottish National Party candidate, and a leading Scottish gynaecologist. All men. Who proceeded to captivate their rapt congregation with the tired old clichés of the joys of motherhood, the national morality, and London, the Abortion Capital of the World.

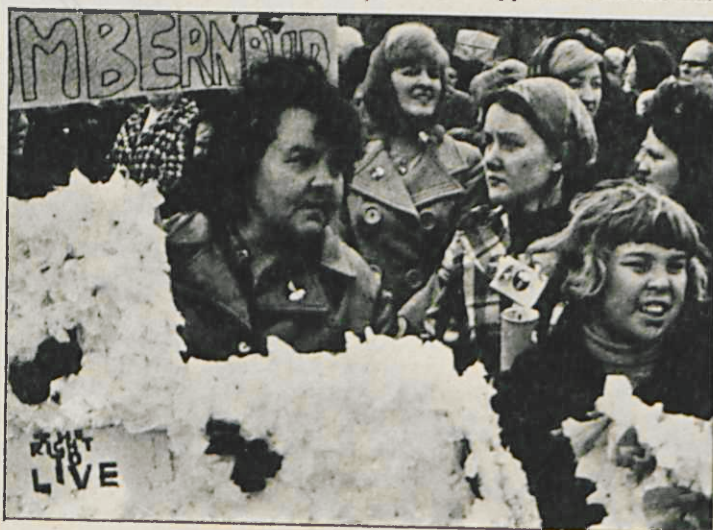
"... the psychological consequences of abortions will, I am convinced, create enormous problems for the medical profession of the future who will have to care for the women who have had this operation and whose embryonic children have ended up in surgical waste bins."

Teddy Taylor, Tory MP for Glasgow Cathcart, 28.4.74

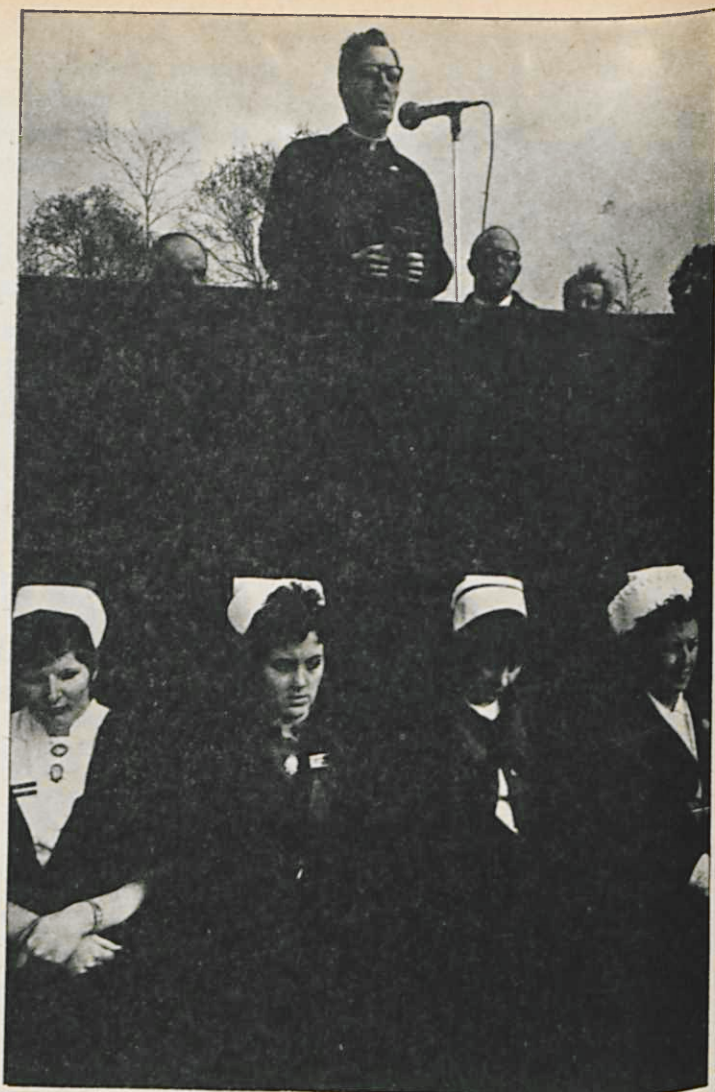
The tactics of the silent march and dignity did at least play into the hands of the counter-demonstration. Shouted slogans were clearly audible, and the emphasis on dignity forbade retaliation. But after the pilgrimage to Cathedral Square, and the laying of the white wreaths, symbolic of the number of abortions since the 1967 act, mutinous mutterings of hostility and anger could be heard from SPUC members returning to their buses for the trip home. There were also a few well-aimed jabs from umbrellas.

"People who support this Act sometimes say that a woman surely has the right to do what she likes with her own body, but this reasoning rests on a false assumption. The foetus in utero is not part of the woman's body, but is a biologically distinct entity..."

Dr Robert Whitelaw, 28.4.74



Demonstrators against abortion



Bishop Winning

As the march proceeded toward the Cathedral, it became clear that a large proportion of the anti-abortion lobby in Scotland are young people. There were whole classes of school children, it seemed, presumably from Catholic schools. Children carrying banners inscribed "Suffer the little children", posters of a foetus being snuffed out between two fingers, white wreaths and flower-decked crosses. Even a coffin was seen to go by. Directed towards children, this emotive, sensational and unprincipled approach is no less than

indoctrination.

"We are entitled to ask those who claim that abortion is more a social than a moral and spiritual issue why it is that the Communist countries, where the Christian Church is regarded as the enemy of the State, are the ones which provide what amounts to abortion on demand."

Teddy Taylor, MP, 28.4.74

In this situation, counter-demonstration is obviously necessary and important, but it may also serve to harden attitudes, reinforce prejudices, and alienate those whose opinions are uncertain. It doesn't matter that Teddy Taylor, Tory MP for Glasgow Cathcart, dismisses us as "a scruffy crowd of demonstrators", as he did in the *Scotsman* the next day. But it does matter a good deal that thousands of people who may still be open to persuasion should do the same. We can't afford to dismiss them. And so the onus is on the women's movement to extent the debate beyond the safe confines of where we know support and sympathy to lie. No-one else is going to do it for us.

Helen Rosenthal

dependence and a new political consciousness

In spring this year at the Oxford Women and Socialism Conference on the Demands of the Women's Movement a new demand was put forward. It was proposed that we should demand an end to women's position as dependent persons, and that this should be brought forward for adoption at the national conference in Edinburgh at the end of June. A group of us in Oxford have been working on a paper for the conference and felt that people who couldn't go to Edinburgh, or who are not actively involved in the movement, should know something of the proposal.

A married woman is a dependent of her husband, much in the way his children are. This dependence is expressed in numerous different rules and regulations. It is one of the first principles of social welfare legislations, it affects pensions, taxes, student grants, unemployment, sickness, and supplementary benefits; in terms of common practice though not of laws, it affects business negotiations such as H.P. and mortgages.

Nor does it confine itself to married women, the principle is clearly shown in a rule which relates particularly to unmarried women: the cohabitation rule. When a woman lives with a man, they are treated as man and wife, and the woman loses her right to claim supplementary benefit as a single person. The man she lives with has an obligation to support her, she becomes a dependent person whether she likes it or not. The demand is not intended to be merely a legal one. We want to

challenge the idea of dependence as well as the laws. For this reason we would like to group the campaigns together under one general demand rather than fighting separately on each question. The new demand would embody important ideas not expressed in the four demands as they stand. Though these demands are concerned with ways in which women can gain control over their lives, and so become independent, they do not directly attach the presumption of women as dependent persons, nor do they attack the crucial role of the state in creating and recreating this dependence.

Thus the new demand would represent an important long term goal. From it would flow a variety of different campaigns centered around women's immediate needs. These campaigns need by no means all involve parliamentary lobbying, but could be conducted in various ways: women at work could fight for

better pensions; discriminating business practice could be exposed in local areas; women could add their active support to the Claimant's Union campaign against the cohabitation rule perhaps by supporting individual women who are trying to make claims. These campaigns should appeal to diverse groups of women, and might have the advantage of introducing into the movement more women who are angry about particular practical questions.

There will certainly be problems in making our demands. One general one emerged from our discussions: that of how to break the vicious circle of dependence. Women are treated as being dependent on men; because of this they do not get equal pay, unemployment benefits, pensions, etc. It is therefore difficult for them to be independent, hence they need the benefits of their position - for

example, the right of a woman to get support from her husband. We are faced with the question of how far we should try to preserve these benefits, or how far we can preserve them, while fighting dependency. This remains a problem even though many women do not benefit at the moment anyway. There does not seem to be a general solution, and we will have to work out the answers in the context of particular campaigns.

It is clear that we will not succeed in changing the attitudes of men towards women, nor women to themselves, just by changing the laws. But the laws do contribute to maintaining women's inferior position, and we hope that by working to change them, women's material conditions will be improved, and that the campaigns will give rise to a new political consciousness in thinking about the state and the family.

Katherine Gieve

Virago



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Angela Phillips

Women's Aid demo

Demonstrators from several Women's Aid centres marched from Whitehall to the Home Secretary's house in Notting Hill on May 30 to demand that he grant police the right to protect women.

At the moment police won't intervene in what are called "matrimonial disputes" - women have to leave home if they expect to be beaten up. Usually, women want to stay in their own homes, and battered wives centres try to arrange for women to return there.

ON TRIAL

Pat Arrowsmith has a long and consistent history of non-violent direct action for peace. She went to North Vietnam to protest the American bombing; she sat in the Russian embassy in 1968 to protest the invasion of Czechoslovakia; she was one of the founder-members of the Committee of 100; and now she is in prison for giving leaflets to soldiers.

'All persons having anything to do before my lords the Queen's justices at the Central Criminal Court, draw near and give your attendance...'
- ritual morning call of the court usher at the Old Bailey

She was sentenced at the Old Bailey on May 20 to 18 months concurrent on each of two charges under the Incitement to Disaffection Act of 1934. She was arrested on September 22 last year when she, with three others (who were arrested but not charged) distributed at Warminster Army married quarters a leaflet called 'Some Information for British Soldiers.'

The leaflet, published by the British Withdrawal from Northern Ireland Campaign, gave information on the various legal and illegal ways a disaffected soldier can leave the army.

The most immediately serious implication of the case is for free speech and civil liberty. Peaceably delivering a leaflet - *whatever* it says - must be one of the gentlest ways of putting across a different point of view. And yet, under the 1934 Act you can get 2 years for it. It's tempting to wonder whether non-violence is worth it.

The trial was held in a tiny courtroom with insufficient space for the lawyers' books and papers. Journalists and friends seeking to 'draw near and give their attendance' soon discovered that there was 'no room.' There were less than twenty seats available for press, public and observers altogether.

Disturbing too was the conduct of the Director of Public Prosecutions, whose consent must be given to proceedings under the Incitement Act. *He had already seen this leaflet once and withheld that consent* - in September 1973, when Pat was on trial for distributing it at Colchester. (Charges against her under the Public Order Act were

dismissed.) The contents of the leaflet had been published in an alternative newspaper; no action was taken. Copies were confiscated from a peace centre in Scotland; no action was taken. Three other people gave out the leaflet with Pat at Warminster; against them, no action was taken.

The conclusion that the DPP sought to demoralise BWNIC by picking off one of its most active members and victimising her, is hard to avoid.

'I am not going to allow this court to be turned into a political platform.'

- Judge Abdela

And finally, there is the question of 'politics' - that which this trial was supposed not to be about. The Queen was mentioned in two contexts during the trial: at the beginning of the day when we urged God to save her, and in the charges: it was from allegiance to her that Pat was supposed to be seducing soldiers. But the Queen is above politics, so that was all right. The law is a game: fancy-dressed white middle-class males disputed politely with each other in a language that you need a training to understand; it was like a game of chess; but the law (and chess) are above politics, so that was all right. The judge told Pat that if she knew what terrible things the troops in Northern Ireland 'had to undergo' she would not then go around 'trying to undermine their morale'; but the judge is above politics, so that was all right. The jury accepted the judge's directions as to law, law made by people who by definition owe allegiance to the Queen and the status quo; but the jury is above politics, so that was all right.

The British Withdrawal from Northern Ireland Campaign will continue to provide information to soldiers. They can be contacted at 3 Caledonian Road, London N1.

Zoe Fairbairns

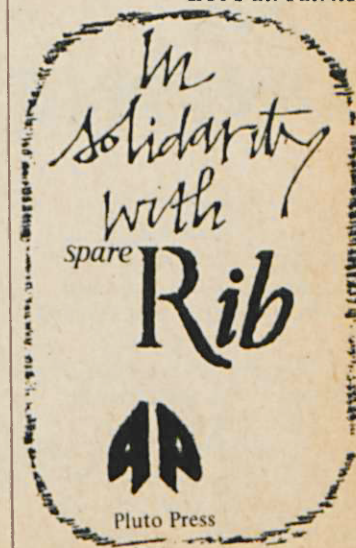
Blow for Blow

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Blow for Blow



Prisoners and their families

The newly formed Prisoners Families and Friends Association, which is fighting for an extension of the parole system and around prison medical conditions, is the only group which exists to practise self-help.

"It's essential for people to maintain their independence, and realise their own potential. Basically we're an information centre, we'll back the families, but they do their own fighting. Because when you've fought and you've won, you're going to be able to stand up to any given

situation."

The PFFA feels a need for prisoners' wives to be out working and not on SS - "It's up to them to push themselves, use their own capabilities." They are sceptical of demands for conjugal visits, which appear to be the sugar coating on the pill: their demand is for earlier release, or for prisoners to be allowed home at weekends.

The group is aiming for independent medical advice and described the appalling medical conditions in prison, specially Holloway. "We'd like prisoners to be allowed to choose their own doctors to go in. At the moment, it's the same as the Price sisters. You've got doctors going in, but you don't know what's happening. No one from outside sees what's going on. They hand out aspirin

water for everything. There's a saying inside, 'Don't go to your doctor, just lay in your cell and die.'"

A member of PFFA went on London Broadcasting at the end of May to talk about the group, and an open meeting of about 30 people was held on May 29th at which May Hobbs - herself an ex-prisoner's wife - spoke about the problems of long-term prisoners.

PFFA have published a statement, available from 29a Hornsey Rise, London N.19, which outlines the reforms they would like to see in the prison system, and asks for "Home Office recognition for the job that we are doing" in aiming to co-ordinate all prisoners wives groups throughout the country.



In response to news that the force feeding of hunger strikers Dolours and Marian Price had been stopped, a women's picket was held outside Roy Jenkins' house in Notting Hill on May 31 in support of the sisters' demand to be transferred to a jail in Northern Ireland.

Apology

Dear Spare Rib, I'd like to apologise to Sarah Benton for any discrepancies arising from a telephone interview I had with her concerning her appointment as researcher into discrimination against women for the Association of Cinematograph, Television and Allied Technicians.

Any inaccuracies arising from the conversation were in no way intentional and all of Sarah's comments which are given in quotes in the article (Spare Rib 21) were transcribed from shorthand taken at the time of the interview. A misunderstanding arose over the reference to Women in Media. I interpreted it more specifically than was originally intended by Sarah. She has since pointed out to me that Women in Media were not an organised group at last year's ACCT conference... "I think they had considerable impact on media itself and media unions, but the women were individual members who were working collectively to get through this resolution rather than as an organised group of Women in Media."

As far as I know Linda Dove was not present at the interview and as far as I can tell is not willing to concede that no-one is infallible - interviewer and interviewee alike. Her letter, in my opinion, was unjustifiably hostile. She is welcome, however, to check my shorthand and the transcription.

Because of the brevity of the article - it was only 260 words - I did not want to go into the lengthy and expensive business of checking worldwide with every film and television establishment to see if they employed women camera operators. A good friend of mine has spent ten years travelling the world as a camera operator, and in his travels neither he nor his colleagues have seen or heard of a woman camera operator. They've met lots of women sound recordists though. Obviously there are women who can operate film cameras and are involved in the making of films on a freelance basis, but I would be grateful if Ms. Dove, or anyone else, could put me in contact with a woman who earns a regular salary employed as a camera operator with a film or television company. (The National Film School at present has two girls specialising in camera, and another is combining camera with directing. A spokeswoman for the London Film School said students did not specialise, but one girl had left the school several years ago to take up employment as a camera operator. Nothing has been seen or heard of her since.) Yours Faithfully, Christine Aziz, London W7.

NOTES FROM THE UNIONS

At the Engineering Workers Union conference in April, delegates argued that protective legislation for women workers should be retained, that the male labourer's wage rate was an insufficient target for equal pay and that women should get the semi-skilled rate at least. A woman delegate from Manchester pointed out that the women's section was the fastest growing part of the union. The problems of

'twilight shift workers' were explored - mainly women who had to work between 6 and 10pm and were 'unorganised, unrepresented and undemonstrative'.

An extension of shop opening hours to 8pm - the main recommendation of a working party report supported by the Union for Shop, Distributive and Allied Workers executive - was turned down at the union's annual conference in May. A lot of the opposition came from married women in supermarkets and department stores, who pointed out the difficulties for their work in the home created by any kind of shift work.

Air stewardesses employed by Monarch Airlines at Luton Airport threatened to disrupt holiday flights in support of a demand for union recognition and

better pay and conditions - they said their works committee was ignored by the airline management and wanted the T&GWU to fight their case. And cabin crews at Heathrow took unofficial industrial action on May 7 against British Airways over unsocial hours, overtime, duty hours and telephone allowances. They had agreed to a 7% rise within Phase 3 - but only if their other demands were met. The strike was expected to affect 7,000 passengers a day world wide. A stewardess from Heathrow said "The worst thing is the hours we work. The rostered day is 12½ hours, which could be extended to 17 if anything happened to delay the aircraft. During a flight we don't get anything to eat besides sandwiches - unless it's a night flight. Have you ever tried working for 17 hours without food or rest?"

Poster distributed by Mouvement pour la Liberté de l'Avortement (Movement for Freedom of Abortion) in France.

The woman is saying: "They're not going to decide for us any longer!"



defending the ABORTION ACT

At a meeting of the National Ad-Hoc Committee against SPUC (Society for the Protection of the Unborn Child) on May 25 in London, there was discussion of action that could be taken over the news that the anti-abortion lobby has been mounting a letter-writing campaign to Barbara Castle. The Abortion Law Reform Association has reported that some MPs had received 2,000 individual letters supporting repeal of the 1967 Abortion Act: "With a minority government, uncertainty about the date of a General Election, and when each vote counts for even more than usual, these activities must be taken seriously."

ALRA and the Ad-Hoc Committee are both urging that supporters of the Act should send postcards to Barbara Castle, and in

addition the Ad-Hoc Committee plans to prepare a longer letter for student unions, women's groups and political groups to send to their MPs. Other suggestions included stickers saying Support Women's Right to Choose aimed at Lifeline posters in the underground (Lifeline is a Catholic organisation which dissuades women from abortion, encourages adoption, and refuses to give contraceptive advice); posters, for which designs are welcomed; a meeting at the Edinburgh women's conference in June at which a more coherent structure for the campaign could be set up.

It was pointed out at the meeting that SPUC has a national policy of applying for membership of Community Health Councils (the recently formed local structures designed to give communities some voice in the running of the NHS) and that they are planning a march each April 28th or Holy Innocents Day. The fight against SPUC therefore needs to be strengthened - the Ad-Hoc Committee can be contacted c/o Sue Spilling, 54 Pinner Road, Harrow, Middx.

Statement by ALRA

"Even if you have written before (to Barbara Castle MP, House of Commons, SW1) please write again. Say that you have seen the anti-abortion propaganda and remain unimpressed. Tell her that you agree with the unanimous finding of the members of the Lane Committee that the Act has been more beneficial than harmful."

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More about East London Schools Campaign

East London parents and their kids and members of other local schools action groups lobbied the House of Commons on May 9 in support of the teachers' campaign for an increased London weighting allowance (see Spare Rib 24 for an account of the campaign in the East End).

A Labour spokesman conceded that there was a crisis in the schools but tried to fob the parents and teachers off with the government's primary need being to fight inflation. His audience jeered when he announced that 350 properties would be made available this year for teachers. Another speaker from the government platform urged parents to remember that throughout Western Europe, Japan and the USA, publicly provided education was in a much worse state than London. This gave rise to cries of "We're not sending our children to Japan, thank you very much."

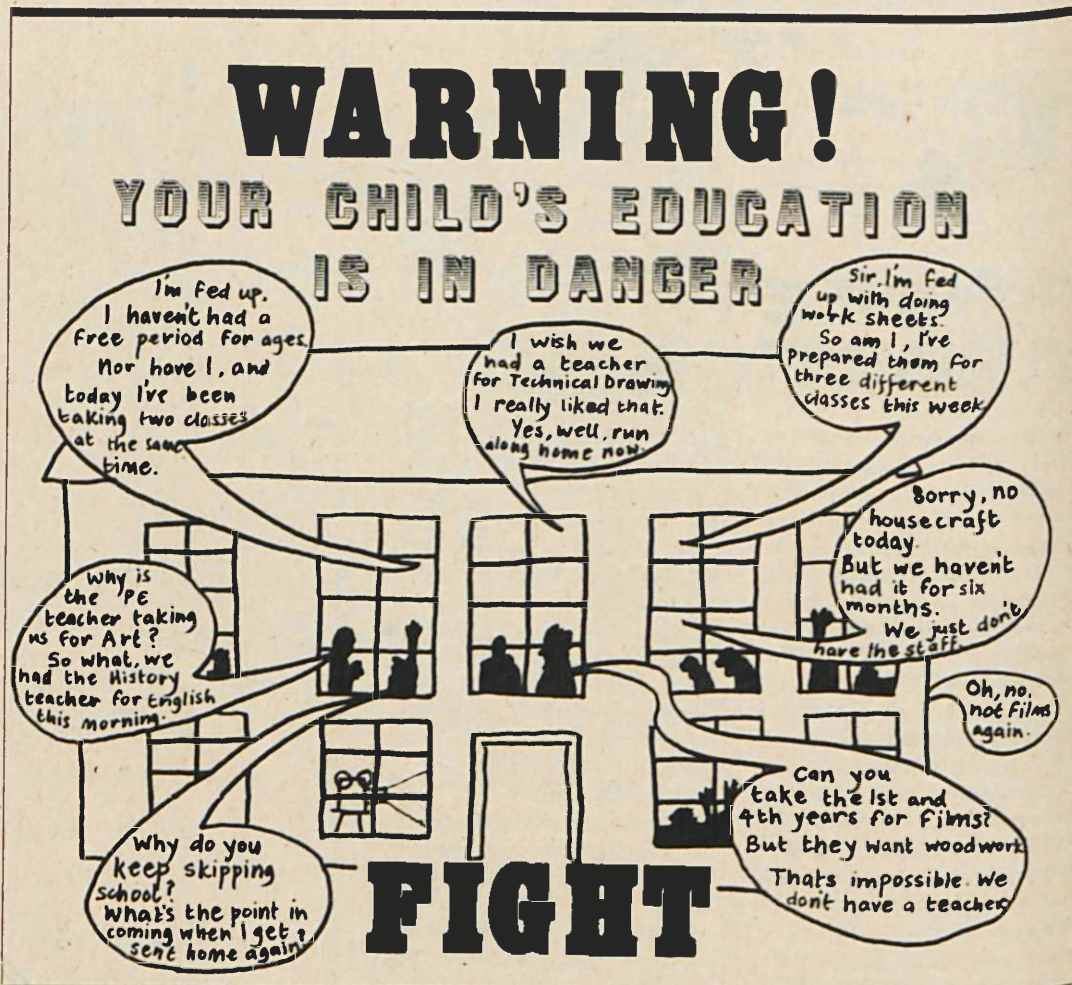
The East End group continued with its weekly meetings. They are collecting a petition urging Tower Hamlets to provide short term or long term accommodation for teachers, and have ideas for another public meeting with Peter Shore MP. There was also a suggestion of involving councillors in the 68 wards of Tower Hamlets on an individual basis.

A teacher at one of the meetings at the end of May said that on average council houses in the borough stay empty for 20 months before being filled, and that

Tower Hamlets has one of the worst records for any London borough on teacher housing. Camden, for example, hands over short life properties to teachers while they look for a new place.



"Parents Care": the lobby outside Parliament



Poster of East London Schools Action Group advertising the weekly meetings

women's squat

Five women squatted a house in Kingsgate Road, Kilburn (London) owned by Camden Council in the middle of May. A precedent for the women's squat - demanding housing for single women - was set by squatters in St Johns Wood.

The women want support, enthusiasm, etc and can be contacted through Kingsgate Place Womens Centre.



St. Johns Wood Squatters

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Women's Rights



NCCL ONE DAY CONFERENCE



This year the National Council for Civil Liberties set up a women's rights group which has been initiating research, giving advice in individual cases of sex discrimination, and commenting on proposed government legislation - both Tory and Labour.

The group has drafted its own anti-discrimination Bill which it aims to use to influence the government's own proposal, as a basis for comment on the government's White Paper (due in the summer) and for debate within the women's movement.

They are working too on a campaign on immigration law; a pamphlet on legal rights of battered wives and proposals for legal reform in this area (hopefully available in July); a practical guide to equal pay; and eventually, a report on women and the social security system.

Fact sheets are also in preparation: on equal pay, battered wives, private pensions; possibly one on immigration; almost certainly one on tax, and probably on national insurance for married women.

The group is getting national insurance and pension problems; they're beginning to get employment problems; and queries about health, e.g.

discrimination in sterilisation. They need more volunteers to help with the case work on women's rights - at the moment Patricia Hewitt, the Women's Rights Officer, is getting at least a dozen letters a day asking for advice.

Local NCCL meetings aiming, like the conference on women and the trade unions in February, to bring together women's liberation and the trade unions, are being held: next month in Nottingham, and Cardiff in the autumn.

In view of the deadline of 1975 for implementation of equal pay, one aim is to start running advocacy training centres, so that anyone can learn how to be a lay representative on Equal Pay tribunals. The NCCL wants to bring test cases to these tribunals, to find out how employers are evading the Act by means of techniques like job evaluation. A long-term aim, therefore is to get away from the situation of a few experts - the NCCL legal department, which currently has two lawyers on its staff, acts as a solicitors' firm - handing out knowledge.

The NCCL is a membership organisation. Forms giving subscription rates are available from 186 Kings Cross Road, London WC1X 9DE.

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TENT LOST at women's camp in Wales last August. If found please contact Josie Townsend, 30 Ashley Rd., Bristol 6.

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SHARED HOUSEWORK



When was the last time you came home from work and found a meal waiting on the table? If you are a man, it was probably yesterday. If you are a woman - well, when was it? For while all human beings have to eat, only the females are expected to cook. And all women, whether living with husbands, boyfriends, families or in communes, face this problem to some degree. Women who go out to work actually do two jobs: how much longer will she have to go on working twice as hard as everyone else?

The 'working woman' solves her dilemma as best she can. Either she exhausts herself through overwork or she employs someone else to take the brunt of the housework. But overwork will not do, any more than paying someone else will, depending as it does upon existing inequalities and merely compounding problems elsewhere. A brief examination of some of the notions involved might produce a feasible solution.

First and foremost we need a new concept of domestic duty. Up to now it has been bound up with a whole host of patriarchal attitudes that ensure women's subordination. But in fact each one of us, irrespective of sex,

ought to recognise individual responsibility for every single aspect of domestic work that concerns us. All those chores of cooking cleaning and washing (traditionally 'women's work') represent functions that are vital for the physical welfare of the human body: what, after all, is cooking other than fuelling; or laundering other than care of body coverings; or dusting etc. other than maintenance of habitat? Yet if we can *each* be educated to brush our own teeth every day, surely we can *all* be educated to brush the floors we walk on too? And if we *each* can regulate when we wash our own bodies, surely we *all* can wash our own shirts too. I am not suggesting that we all queue up to take our turn at the stove etc., but if the concept of individual responsibility can be got across, then the idea of sharing the domestic chores *equally* is easier to grasp as a result.

It is in transferring responsibility that the difficulties arise. At the moment only women are brought up to take active responsibility for domestic work. Despite so-called equal opportunity, the vast majority of women are inculcated from an early age to act merely as the largest cog in a household machine designed to serve breadwinning men. Redressing the balance means inculcating in men and boys as well a sense of responsibility for themselves; but it also means that women must rid themselves of their own deeply rooted attitudes to domesticity which past generations have passed down to them. Coming to terms with and deliberately altering entrenched emotional patterns is a terrifyingly hard task at any time, but unless this can be achieved no lasting improvement can ever be brought about.

Although people's dispositions can be moulded by ideas and argument, a more immediate change can be worked by a change in environment. Thus if

women alter their domestic habits, those dependent upon them will be compelled to alter theirs as well. The only way to avoid being cast in the traditional role of household drudge is to refuse to play the part: women must withdraw, Lysistrata style, their domestic favours. If they abandoned tomorrow their old roles as housekeepers and took on with missionary zeal the task of re-educating men to share domestic chores with them (I don't mean lending a drudging hand) I think we might see quite a significant changes all round.

If the home is what Corbusier called it, a machine for living, then the running of that machine must be demystified and reduced to the mechanical necessity that it basically is. The broom and the frying pan must be stripped of their all-female associations. The kitchen must become, like the bathroom, neutral territory: it must be turned into a shared work place. But it also means a rigorous schedule - a plan of action for each week - needs to be adopted and, in the transitional phase at least, supervised by the former housewife - since she possesses all the expertise. She will for the time being become an instructor in the domestic arts, with the aim of producing 'household mechanics' out of those she traditionally waited upon: for in a sense the home will be turning from waitress service into self service.

In practice it will mean some form of routine. A regular half-hour (perhaps after the evening meal when everyone is sated and seated) must be devoted to planning the menus and appointing the cook(s) for the week ahead. The washing ironing and housework can be delegated. All this does of course presuppose a degree of acquiescence on the part of everyone concerned - and *that* has to be achieved through the influence of ideas and argument: here, however, I am trying to

deal with practice rather than theory.

One of the results of re-organisation and one to which many women may have difficulty reconciling themselves will be the almost inevitable fall in domestic standards. But we should not forget that those standards are unnaturally inflated by glossy ads and by those who are interested in keeping us washing and polishing all day long. Another by-product will be criticism and disapproval from various hide-bound quarters: but here to be forewarned is to be forearmed.

No one would deny, however, that adopting new values is anything but a daunting process. Finally, a note on what to expect from novice domestic domestic workers: a great many questions that will tax patience and, somewhat surprisingly, the intellect. Most women are taught domestic work by the 'intuitive' method: i.e. subtle and unacknowledged brainwashing. They generally feel resistant to inquiry into accepted methods, but this reaction must be curbed. Teaching people, for instance, to buy food - to recognise signs of good and bad quality - is an exhausting process because it demands rationalising and articulating a mass of perceptions that one is unaccustomed to talk about. But it can become stimulating mental exercise if approached objectively. And on the other hand, flexibility will be necessary too: for new tacklers of old problems often produce rather original solutions.

Domestic chores divide into four main areas: shopping and cooking, cleaning and laundering. Each of them can be streamlined by judicious planning, and here are a few ideas to put into action straightaway.

Basic shopping need be done once a week only. Many supermarkets stay open late on Thursdays and Fridays and are

The kitchen must become neutral territory

half empty then – anything to avoid those hellish Saturdays. Planning a week at a time saves hours of indecision, and indecision can also be expensive. Buying a week's provisions at one go eliminates needless extra trips that encourage impulse buys. Getting everything from one shop may not save money but certainly saves time.

Traipsing from shop to shop in search of a penny off merely plays into producers' hands as women run the gauntlet of goods waiting to be consumed.

There are plenty of techniques to be adopted in the kitchen.

Double quantities of a basic dish can be prepared at one go, each half being served differently on consecutive days, e.g.

mincemeat with onions and tomatoes can be combined with

either pasta or potatoes to produce spaghetti bolognese or

shepherd's pie. Many vegetables may be eaten hot one day and

cold with salad dressing the next. There are several ways of

approaching the evening meal – the main daily meal for many

working people. Preparation of the main can be made the night

or the morning before required; then it can be cooked either all

the same day very, very slowly or it can be put on in the late

afternoon by the first person home, or, finally, it can be

cooked more rapidly in the early evening. Alternatively one can

adopt recipes that require little cooking but which merely call

for extra energy at the end of the day. Most important in this

respect is acquiring a reliable beginner's cookbook to

encourage novices' efforts, and plenty of recipes that are suited

to the new way of life.

Finally cleaning and laundering: these can be done in

one weekly session...Anyone tall enough to grasp a Hoover

handle or broom is old enough to work it. Note the quiet periods at

the launderette – when several machines can be used at once if

necessary. Ironing needs a minimum of skill and can be

mastered by anyone in precisely the same way that all women

mastered it: by diligent practice. Any casualties or damaged

clothes must be regarded as a cheap price for freedom.

It will be constantly necessary to remind oneself that the

ultimate aim is to engender self-sufficient and responsible

individuals who respect the rights of others. But abdicating

her old responsibility does not mean a woman should hang

about waiting for disaster to strike. It means making

conspicuous use of newly acquired free time by taking up

new interests, hobbies, classes etc. And if things go wrong it's no use being drawn in straightaway: people do learn by muddling through (most women learned that way themselves).

And finally, anyone who feels herself lapsing in a weak moment should take strength from this thought: if women today curse past generations for the hateful attitudes that they

have passed down, at least tomorrow's women might feel grateful for the changes that were fought for today and handed down to them.

What, after all, is cooking other than fuelling

Each recipe for 6 adults

Spaghetti bolognese

Basic preparation:

1 lb minced meat
14 oz tin tomatoes
2 large onions
salt, pepper, Worcester sauce

Final preparation:

1 clove garlic
2 tablespoons wine (optional)
1 teaspoon basic
2 oz chicken livers (optional)
grated cheese
½ lb spaghetti per person

Shepherd's pie

Basic preparation:

1 lb minced mince meat
14 oz tin tomatoes
2 large onions
salt, pepper, Worcester sauce

Final preparation:

2 carrots
2 lb potatoes
nutmeg, thyme
milk, butter (optional)

Basic preparation for both dishes:

Chop onions finely. Fry in a large frying pan over a gentle flame in 2 oz of fat, stirring all the time.

When onions begin to brown, add the meat. Keep breaking down the lumps, but take care not to

overcook the meat as it must withstand a second cooking later on. When most of the meat has

turned into hard, grey-ish little pieces, remove from the heat. Add the tomatoes, cutting them up as

you go. (Fresh tomatoes should be skinned.) Add salt, freshly ground black pepper and a couple dashes

of Worcester sauce (no more). If in doubt about quantity of spices the rule is: don't. That is, add a little

at a time and keep on tasting until it seems right.

Now divide the mixture into two equal parts, placing that intended for the shepherd's pie in a fairly

deep oven-proof container, and (if you can spare the pan until you eat the spaghetti) leaving the

remainder where it is.

Final cooking of spaghetti: Gently re-heat the basic preparation over a medium flame.

Add the very finely chopped garlic, the basil, the wine and thinly sliced chicken livers (these are worth the extra 10p or so).

You may prefer more tomatoes, in

which case another tin may be added now. Simmer for a further 15 minutes before serving with grated cheese to sprinkle on top.

For the spaghetti itself: heat up a large pan of salted water (1 teaspoon salt). When boiling, turn down to simmer and begin to ease the spaghetti into it, holding the stiff ends until the part in the water has softened and you can slowly submerge the entire length of spaghetti strands. Do not overcook spaghetti: 10 minutes is a maximum. You can test it after 9 minutes by hooking out one strand on a fork and biting through it. It should be firm and when you drain it off in a colander or sieve, it will be rather slippery (it is overcooked when gluey). Serve immediately.

Final cooking of shepherd's pie:

Boil the scraped potatoes in large pan of water to which 1 teaspoon salt has been added. They must cook thoroughly for 25-30 minutes, or until they are fit for easy mashing.

Boil the scraped carrots for 15 minutes (you can economise by putting them into the potato pan although they do give off a slight flavour). When softened, drain and slice into thin rounds. Heat up the oven on No. 5 or 375°. Mix a teaspoon of thyme into the basic meat preparation, and arrange the carrot rounds in a layer on top. Place the dish as prepared so far into the lower centre of the oven, to start heating up.

When the potatoes are ready (twist with a fork to make sure they are not hard at the centre) drain them well and mash them.

For best results the potatoes should be forced through a sieve. The addition of a knob of butter and a

tablespoon or two of milk will make them creamier. Season with ½

teaspoon nutmeg, salt and pepper (keep tasting until it seems

right). Give it a very thorough stir before spreading in a layer over the carrots. Smooth it over with

the back of a fork, making little ridges which will brown nicely. Replace in the centre of the oven

and cook for a further 25-30 minutes before serving.

Vegetables: When a particular vegetable is in season and is therefore cheap and plentiful, the more ways of serving it the better. Cooking a double

amount at one go eating one half

hot and the other half cold the next day with salad dressing not only provides two distinct flavours from one vegetable, but it also saves you time by contracting all the preparations into one session. And by using a cheap vegetable you save money instead of having to lay out for hot-house grown lettuces etc. You can eat leeks (best of all), cauliflower, beans, courgettes, white cabbage, and brussel sprouts in this way, but note that they must never be overcooked.

To cook them:

First wash them thoroughly, removing outer leaves etc, cutting out bruised parts. Slice them coarsely. Place in a saucepan and sprinkle with salt. Heat a kettle of water, and only when it is boiling should you cover your vegetable with a couple of inches of it.

(Never make the vegetables sit in cold water and come to the boil as they will taste far less fresh.) Most vegetables need to cook far less long than is generally supposed in this country. They should simmer with the lid on for about the following length of time: cabbage 7 minutes; cauliflower, 6; sprouts, beans, courgettes 7-10 depending on size; leeks 10-15. When ready, they will be softened but still firm (what Italians call *al dente*, i.e. with some 'bite') but never soggy and disintegrating. They should be drained and served straightaway, perhaps with a sprinkling of grated cheese.

Meanwhile the part reserved for the next day should be left to cool off. This can be served with a salad dressing made in the following way (you can make quite large quantities at one go as it will keep in a well-stoppered bottle which also has the advantage of being easily shaken up when you need the dressing inside).

Salad dressing:

Using the best oil you can afford (olive being the best) mix 4 parts oil to 1 part vinegar (any wine vinegar or herbal vinegar, such as tarragon, will do, but malt vinegar is to be avoided as it is too coarse and sharp). Add salt and freshly ground black pepper gradually, tasting as you make each new addition until it seems to be correctly balanced (i.e. no one ingredient predominates). Mix well before serving.

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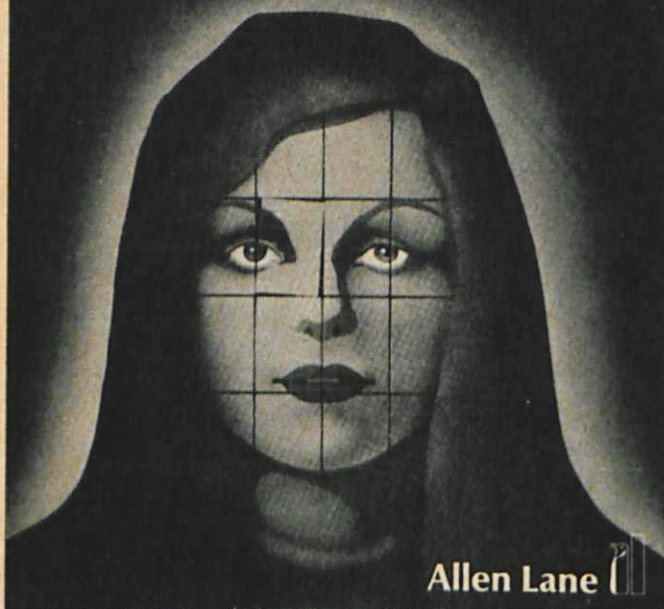


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Racism and Sexism —

How they are linked under the Immigration Act

Amrit Wilson

On January 13, 1969, James Callaghan abolished the rights of British women with foreign husbands to live in Britain when he changed the rules of the Immigration Act. The sexist wording of the Act concealed its racist bias. As Callaghan explained in Parliament, the law was to prevent Asian men from coming here to marry. It is hypocritical that a law designed specifically to keep black people out does not mention race.

Behind the polite front, the refusal to mention race, lies the reality of job-discrimination, of black children being shoved into ESN schools and black teenagers being beaten in police stations. By allowing men settled here to bring in their wives but stopping women bringing in their husbands, it is implied that only men count - even as immigrants. The imaginary black hordes waiting to pour through any breach in the immigration law are seen as men. Racial hypocrisy is, in fact, strengthened by the Act's discrimination against women.

As the rules stand now a British woman has no right to live in Britain with her foreign (commonwealth or alien) husband. Although under EEC regulations she can live with him in any other EEC country. Similarly an EEC national can come to this country to live and work and bring his or her spouse.

Exceptions

British women married to foreigners are allowed to stay in this country with their husbands if they can show special circumstances of exceptional hardship. These women don't have rights. They can stay only if they successfully beg for 'compassion' to the Home Office or to an Appeals Tribunal. What does hardship mean? The Appeals Tribunal has defined hardship as something "of a lasting or permanent nature such as might face a woman settling in a strange country on account of differences of race, language, custom or religion or on account of political intolerance".

Some cases rejected by the Tribunal show that it does *not* consider hardship. In the case of a woman married to an Australian, her doctor testified that she was likely to have a nervous breakdown if she left England. The Tribunal rejected the appeal with the comment that there were plenty of doctors in Australia. In the case of a woman of Indian origin whose family had settled here, her husband's lack of a job or any money in India were not considered hardship. However, the Tribunal does occasionally accept that there may be hardship involved when a white woman has to go and live in Africa or Asia if living conditions there can be given a mud-hut image. In one case where the couple were allow-



ed to stay in Britain, the wife was described as "the only English woman living in 50 square miles of the Indian Punjab". It seems that to have any chance, one must appeal to the Tribunal's implicitly sexist and racist attitude by presenting oneself as the poor little English woman defenseless among the natives. A black woman with British citizenship does not have this chance. A Sikh girl, Usha, was born and educated here. Her family lived in Britain, but when she married she had to go and live with her husband in rural Punjab in 1971. There have been many others like her since then. Amarjeet Khera, a social worker in Southall, told me that in many Asian cases the husband is deported before the appeal so the wife has to go through the whole process alone. Of course many couples are afraid or unable for financial reasons to appeal.

The wife of a deported man can be deported herself for no other reason but that her husband has been. This is called a family deportation order. It shows how important it is to be aware of one's rights. Christine Foudour came here from Ghana as a student in 1970 and married soon after. In June 1972 her husband was served with a deportation order. He appealed and asked for political asylum, but his appeals failed and in October 1973 a date was fixed for his deportation. He went into hiding just before the date, and has

not yet been found or deported. Meanwhile, Christine has been served with a family deportation order. Legally she cannot be physically removed until after the departure of her husband but the Home Office is trying it on anyway. The strain on Christine Foudour is such that she has gone into hiding with her one year old baby.

Before the election the Labour party manifesto said "Women and girls must have an equal status in family and matrimonial law". Now these promises seem to be forgotten with Mr Jenkins re-iterating Mr Callaghan's old arguments - that admitting husbands on the same basis as wives "would lead to a substantial and continuing new wave of immigration from the Indian sub-continent". Apart from being racist, this is incorrect, the Indian community here has far more men than women so the number of marriages between Asian women here and men from India or Pakistan are unlikely to be large.

Labour 'compassion' for whites

However, a few recent cases suggest that Home Office attitudes are softening under the Labour Government. They are not thinking of granting women equal rights of course but they are showing 'compassion' more frequently, at least when the husband and wife are both white. Joan works as a

comptometer operator. In 1971, she married Hassan Hassan who came from Cyprus in January 1969 to study English. They had decided to settle in England after having a child and in January 1974, Hassan was eligible to apply for British citizenship (5 years' residence). However, just 24 hours before the five years were up, the Home Office served him with a deportation order. The Hassans did not want to go to Cyprus, Joan and the little girl had never been there and did not speak the language and Hassan, who had come to England at 18, would not have been able to get a job there. Hassan and Joan spent a lot of money on solicitors before they heard of the NCCL who finally handled their appeals. At the first hearing their appeal was adjourned, the impression was that there was insufficient reason for deporting Hassan. The second hearing was due on the 21st of May but on the 25th of April they were told that the Home Secretary had decided to allow them to stay. The fact that the Home Secretary took the decision before the appeal came up suggests they wanted to avoid losing the case and setting a precedent to which other similar couples could refer.

Veena who has fought back

What are the rights of Indian women who come to marry men settled in Britain? Officially they have full rights to settle in this country but in practice they may have no rights at all. This is what happened in a case which is still under appeal and which is certainly not unique. What happened to Veena (she did not want her full name used) is especially interesting because at every point she has fought back, against traditions which regard her as a chattel and against a law which makes her totally dependent on her husband's rights.

Veena entered Britain at the age of 19. She had come for an arranged marriage to a man she had never seen before. On arrival she discovered he was 30 years older than she was and refused to get married. She fled from his house to an Indian neighbour who put her in touch with the local Indian Worker's Association. With their help Veena found a solicitor and applied to the Home Office for permission to stay indefinitely as a visitor. This was refused but the period of stay was extended till January 1971. Veena did not appeal for further extension but stayed on. A husband was found for her, and she married him in August 1971. However her first fiancée would not let it go at that, he complained to the Home Office and

tried to sue her for breach of promise. Her behaviour received such adverse publicity in certain parts of the Punjabi community that her husband was pressurised to leave her, which he did in August 1972. Veena was pregnant and went to live with relatives in West Bromwich. She did not want to return to her family in Punjab because she felt that her only chance of controlling her own life would be by remaining in Britain.

On the 27th of November 1972, Veena had her first contact with the British police. They tracked her down and accused her of overstaying. She pointed out that she was married to a man settled here and as such had a legal right to stay. The police did not go into it further at that stage and soon after Veena moved to Southall with her new-born baby. In April 1973 it seemed to Veena that life might become bearable after all. She decided to put her baby in a day nursery and get a job. To help her financially an official of the Community Relations Council applied for a maintenance order. Unfortunately this had the effect of bringing up all over again the question of her right to stay in Britain. She was told that unless she could prove that her husband had entered the country legally she could not remain here. Veena's solicitors have so far been unable to trace her husband so of course she is unable to prove that he entered legally or even that he is in the country. In spite of representations from her MP the Home Office have so far refused to show 'compassion'.

Of course compassion may help in individual cases but it is not an acceptable final answer, the law must be changed so that married women have their own rights. NCCL received so many inquiries for help on immigration, they have a newsletter which outlines the problems (available from them at 156 Kings Cross Rd, London WC1). Lena Jeger's private members bill on equal rights for women as men under the Immigration Act is to be debated for the second time on June 21. The NCCL and other groups are putting pressure on the government to modify the law.

A major campaign to change this aspect of the Immigration Act is being launched by the Joint Council for the Welfare of Immigrants. If you are a woman in this position and need assistance in approaching the Home Office, contact JCWI for sympathetic, accurate and free advice. They also have additional information about the immigration law and would welcome support and assistance in getting the law changed. JCWI, 233 Pentonville Rd., London N1, 01-278-6727.

SHORTLIST

compiled by Julia Shaw

Feel free to send any information to Shortlist, Spare Rib, 9 Newburgh Street, London W1A 4XS

events

Women and the Media

There will be a one day conference on Women and the Media at Bristol Polytechnic, Unity St, Bristol, on Saturday July 6th from 10 a.m. - 6 p.m. The programme will be - Women working in community television, TV, radio, film, photography, journalism and education - amateur as well as professional - and will lead workshops on various aspects of the media which concern women. They are hoping to show films and television programmes made by and about feminists throughout the day.

They are inviting women engaged in all these activities. If you have made - or have access to films/video or sound tapes which would interest other women, please let them know. If you can't arrive Saturday morning, they can arrange accommodation for Friday night. Also please could you let them know if you are bringing children so arrangements can be made for a creche. For information contact Helen Taylor, 54 St. Pauls Road, Bristol 8.

Maternity Benefits for Women who Adopt Children

Dear Spare Rib,

Gillian Lacey's article in your issue 23 shows how infertility can affect a woman in the same sorts of ways as impotence and sterility can a man. Carol Burns article on adoption shows that adoption can be something of a traumatic business, despite the fact that adopters are carefully 'sifted' for 'suitability' for adoptive parenthood. Clause 7 of the Working Women's Charter (page 22) shows that adoptive mothers (who, in most instances, are the infertile partners in a childless marriage where children are wanted) have not - through fear of publicity bringing disapproval from agencies with regard to future adoptions, or perhaps giving the baby's natural mother a lead as to its whereabouts - spoken up enough for their rights as mothers, with the same responsibilities and temporary incapacities as those mothers labelled 'natural'.

The facts are these:-

If a woman, of necessity, adopts a baby (and she can no longer adopt for any other reason - there are babies available) she gets paid no maternity benefit by the DHSS (however eligible she may be in terms of paid up contributions) and employers tend to take their cue from the Department and grant none of their normal paid leave of absence. The DHSS excuse themselves by saying that benefit is paid for the risks and contingencies of pregnancy which adopters don't share, and anyway 'It would not be

reasonable to expect the main body of contributors to the scheme to have to provide the same benefits for the adoptive mother as had already been provided for the natural mother of a child for it would mean the N.I. fund would pay twice over.'

Apart from the fact that there are all sorts of reasons why mothers giving up their babies for adoption may well not qualify for full benefit, I see no reason why adoptive mothers should not also receive benefit to help them over the period of psychological shock on the baby's arrival and for its early care and attention. At any rate, I am trying to get together a group of adoptive mothers and sympathisers, who would like to work out some way of providing early financial assistance both benefit-wise and from employers (benefit-wise it could be for fostering until the case goes to court - the 'natural' mother can regain custody at any time up until then, or at the time of the hearing, if she changes her mind). I wonder if anyone interested in lending their support could ring me on 969-1437, afternoons or evenings?

places

Women's Advice and Information Centre

A new women's Advice and Information Centre is being set up at 7 Victoria Road, Brighton. They would be very grateful for any help, information and money from anyone. Contact Penny Tuckett, The Cottage, The Friends Centre, Ship Street, Brighton, BN1 1AF.

Accommodation

Ms L. J. Roberts would be pleased to hear from homosexual girls/women with accommodation problems. She could offer something within a week or so, in a commuting area, although for anyone mobile and without ties, other than girl friends there is a wide selection of jobs anywhere in the country locally. No conditions, live own life. Contact 2 Fernleigh Court, Victoria Rd, Farnborough, Hants.

publications

Sexist Stereotypes in Childrens Books: A List of Principal References and Contacts March 1974

The list covers material in GB for British groups specifically looking at sexist stereotypes in children's literature and some material published in USA and Canada. Available for 5p including postage from Childrens Rights Workshop, 73 Balfour St, London SE17. Also available (free) the statement of Childrens' Rights Workshop Book Project.

Poetry Information. Double issue 9/10 Spring 74.

Appears to be a fairly comprehensive survey of what is happening with poets and poetry. It contains the first of a series of articles on poetry in Latin America with the emphasis being on current developments and the relationship between the South American writer and the specific social situation. It also contains some general articles and what is probably most useful a list of most of the current magazines and books available with short reviews. Nevertheless from this book it would appear that there were far more men writing poetry than women. This I find somewhat annoying since it gives a distorted view of what is really happening, but it is useful. It is edited and produced by Peter Hodgkiss from 17 Carlingford Road, London NW3 1RY, price 20p, subscription rate 80p for 4 issues.

SHAC Annual Report 1973

The Shelter Housing Aid Centre has put out its annual report. The story about homelessness is certainly nothing new but the report produces the current facts and figures and also explodes a few popular myths about homelessness. The report itself apologises for coming to the same cliché conclusions about housing and homelessness in London - "But it is still all true and still the numbers of families in distress grows and homelessness is reaching higher income families each year".

Obtainable from Shelter Housing Aid Centre, 189a Old Brompton Road, London SW5 0AR. Tel - 01-373 7276.

Prime Time

Prime Time is an independent feminist publication for the liberation of women in the prime of life. It is an American publication and is monthly. The issue which they sent to us is one of their earlier numbers. It serves as a forum for older women to express their views, anger, feelings and although many of the problems discussed are problems relating to American women it is certainly relevant to older women in all countries. Can be obtained from 232 East 6th St, New York City 10003.

Libertarian Forces in the Schools

We are two feminist teachers who are preparing a book on the Women's Movement for use by older school children and young people (hopefully available in September 1975). We are in the process of selecting work: poems, short stories, essays, letters, etc. to be included in what we are doing. We are hoping to find material, whether or not previously published, written by women in the Movement or in sympathy with its aims suitable for use in schools, which will illustrate the themes we are exploring. We are looking for writing roughly in these areas:-

- 1) personal experience of sex-role stereotyping
- 2) school/education/teacher expectation
- 3) sex and relationships, adolescence, abortion/contraception.
- 4) marriage, the family, parenthood, single parent families.
- 5) all aspects of work/housework, making it in a 'man's world' trade

unions.

6) humour/language/jokes - either how they put women down and/or an alternative woman's humour etc.

7) all aspects of the media/consumerism.

8) the welfare system/the law.

9) any experiences of women from other countries and different cultural backgrounds.

10) historical perspectives/woman as genius, what is the aim of the movement, where is it going.

11) self-defence/the body.

12) posters/artwork.

These are very broad categories showing the areas we hope to cover so if any readers of Spare Rib have written anything, or knows of some likely item which might be useful we would welcome them. Also on the same themes, we would welcome newspaper articles, previously published material from any source, sexist quotes etc. All contributions will be acknowledged, although unfortunately there is no payment available. Please send work/contributions/suggestions to: Rae Laurikietis and Carol Adams, Flat 20, Montefiore Court, 69 Stamford Hill, London N.16.

The book will be published by Virago Ltd and distributed through shops and schools.

exhibitions

Tabernacle Street Studio Artists

There is a group exhibition of work by the Tabernacle Street Studio Artists at the Playhouse Gallery, Harlow, Essex: from Tuesday 25 June to Friday 19 July, Monday to Friday 11 am to 8 pm, Saturday 10 am to 8 pm. The Artists Studios are open to the public from Friday 28 June to Sunday 7 July 12 am to 7 pm daily, at 124 - 130 Tabernacle Street, London EC2. Nearest tube - Old Street on the Northern Line.

Paper Garden

There is a one-woman show by Susan Swale at the Grabowski Gallery, 84 Sloane Avenue SW3 from 2nd July to 26th July. The show is called Paper Garden and is of recent work mainly floorpieces / video tape silkscreen photo-litho prints / drawings / collages / screen paintings etc. For example one of the floorpieces is a mirrored-coffin set on a floor of white sand with permutable photographs, and a video film shown through a mirror. This is called Scarecrow. Susan also describes other pieces, Paper Garden being a wall/floorpiece using materials with no obvious fine art connotations, using fishing lines, newspapers destroying the corners of one room. She is a lecturer at the art college in Belfast.

Info... Odds & Sods... A

badges

Dear Spare Rib,

We have got a small gathering together here in Leeds, and we want to make some badges. Can you let us know if there is any place that provides 'basic buttons' (and if so any ideas for applying a design), or is there some place that will make buttons and badges for you if you send them the design? Hope you will be able to help us like you help so many others.

Love

Hilary Diaper.

* The Women's Liberation Workshop have recently ordered a new supply of badges from a firm which they found had the most reasonable prices. It's called "Anterior", and they supplied 100 buttons for £36. They have plain white plastic badges for 10p each, and a supply of button badges at about 2p each. If you wrote to them sending your design they would send you an estimate of the price. Their address is 42, Homer Road, London W1, and tel. 723 1014. You could also try the Davis Badge Co Ltd, at 95, Burdett Road, London E3, and Renamel (A.I.D.) Ltd at 10, Kilburn High Road, London NW6.

vasectomy

Dear Spare Rib,

I am 20, my husband is 23, we have no children and our feelings are that we emphatically do not wish to have any.

Three years ago I was taking the contraceptive pill, which disagreed with me so much that after a year I switched to using a diaphragm, a method we both find cumbersome and inconvenient. Because of this and our deep felt convictions we have come to the conclusion that a vasectomy is the answer.

Naturally we realised the opposition this decision will meet with from both the Family Planning Clinic and our G.P. and we do not expect to have the operation performed on the National Health.

Could you therefore give us some facts relevant to our problem?

Please do not dismiss this enquiry as others may do by stating that we are too young to make a decision like this.

It is not that we dislike children or are afraid of the responsibility, but rather that we feel that a relationship such as ours has no need of the inclusion of offspring.

Thank you for your magazine and its really excellent information, opinions etc. Miles of Smiles, Lesley.

* Of the organisations I contacted for information on this subject, The Marie Stopes Clinic was the most helpful. They suggested that you first try phoning your local Health Department in Edinburgh, as they do have a basectomy clinic. But it is highly likely that they have certain conditions and stipulations under which they will agree to perform the operation, for example, number of children, age of parents, physical and mental health of woman etc, so that unless you can persuade them you are mad, you may well get an instant refusal.

On the other hand, if you both were willing to come down to London to the Marie Stopes Clinic, your chances of a sympathetic response to your problem would be much greater, as each case is judged on its individual merit. You will be given an appointment for an initial discussion, and if you are considered suitable candidates, you will be given a subsequent appointment during which the operation will be performed. The cost is £20 and the operation is usually irreversible. I am afraid I was unable to find out about artificial insemination for you, but no doubt you will be able to make further enquiries if and when you make your appointment at Marie Stopes. The address is 108, Whitfield Street, London W.1. and the phone number is 01-388-0662. Best of luck.

work

Dear Spare Rib and Rose Marie Trazzi,

I model in the Lancashire L.E.A.: they pay 93p per hour for life modelling. I heartily agree with the problems as Rose Marie put them but 93p seems considerably better compensation for these problems than 61p.

Sometimes the job is money for jam, but sometimes it's sheer hell. The annoying thing about some teachers who are supposed to know how the human body works is that they don't realise that one can't have all one's weight on one leg for an hour without causing a modicum of discomfort.

There is a problem about getting together. I never meet the other models; even if I did it's the same rate all over the area and I

don't think the models from one small college could do much.

Sorry I've got no suggestions but can you give me any that are sent in? At least models might all start getting together - then we might get somewhere.

All the best,
Linden Salter.

Dear Spare Rib,

This summer I want to find work abroad, preferably Amsterdam. I want to find a job where my four year old daughter will be welcomed as I think she will benefit by travelling as much as I will. Hope you can put me in touch with anyone who's tried to find work abroad and has taken her child with her, or anyone who can help.

Love,
Diane Carruthers,
2, Keats Close, St Diabs,
Cwmbran, Monmouthshire.

groups

Dear Spare Rib,

I have tried contacting my nearest Women's Liberation group, but they are at a college and as I am married with two children, I feel this is not my scene. I am getting desperate to do something. Every time I mention Women's Liberation to friends or neighbours, they look as if I've grown horns, yet surely there must be someone in my area, in similar circumstances, who is interested. Can you advise me at all? I must add that if it wasn't for your excellent magazine I'd go round the twist.

Yours,
Frances Richards,
Clacton on Sea.

* It's really sad that you don't feel you could relate to your local Women's group - presumably because you don't feel your problems would be the same. It's ironic that in many ways the most isolated and oppressed group of women - housewives with small kids - have their isolation reinforced because on the one hand W.L. groups often seem to contain single women with entirely different problems, and on the other hand because Women's Liberation remains to some extent a dirty word in other circles. Anyway, why not write a letter to your local group and explain your situation more fully to them and say why you feel you wouldn't fit in. You may well find that there are areas in which they aren't so different from you. You may also find that they know of women in similar situations who

they could put you in touch with.

Dear Spare Rib,

I am interested in establishing a centre/studio/creche in this area, similar to the one which Shireen Bano is setting up in South London. As there does not appear to be any organised Liberation Movement in Hounslow or its environs I would be very glad to hear of anyone interested, especially anyone who travels from here to another group, who might like to join us and advise us, and also any established artists who would like to work in a workshop atmosphere. As I have a son (nearly three) other women with children would be especially welcome for the setting up of a creche on a rota basis. Anyone interested please contact me. Love and peace,
Terri Goddard,
43, Lampton Road,
Hounslow TWG IJG.

Other women looking for anyone else interested in starting groups in their area:

Glynis Brown
c/o South Pembrokeshire
Hospital, Pembroke Dock,
Pembrokeshire,
☆ Cardiff info 397 202 Mon, Wed,
Fri, eve 6-8.
Cardiff contact Gill Boden, 41,
Conway Rd, Canton, Cardiff.
Cathy Ward
9, Wheatley Lane
Ilkley, Yorks.
☆ Bradford: Louise Hart, 10
Selbourne Tce, Bradford 9.
Women's Social Action Group
c/o Norah Wilde, 19, Victor Rd,
Manningham, Bradford.
Leeds: Leeds Poly Women's
Group
c/o Vicky Morley, Flat 3, 33,
Clarendon Rd, Leeds 2.
Linda Phillips
114 George Street
Berkhamstead
Herts. Tel Berkhamstead 2882.
☆ Hatfield: Liz Brodie,
Queenswood, Hatfield, Herts.
Jackie MacFarlane
"The Barn" Low Banks,
Barkshire,
Keighley.
☆ Maggie and Mandy
12, Airville Rd.

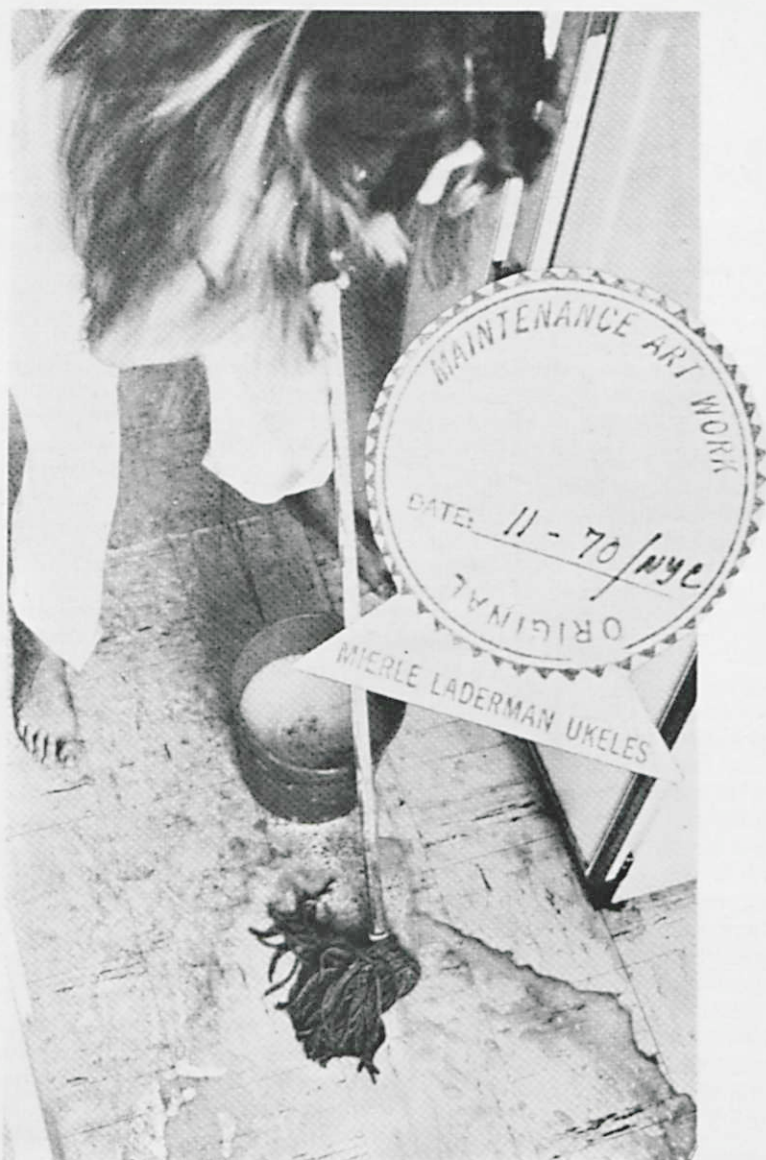
Request for group in Paris.

Contacts:
☆ French Feminist Centre,
24, Cite Trevisse 75009
842 7150/7151
Anne Zelensky
54, Rue de Choisey, Paris 13e
Lesley Mersmelstein
119, Rue Notre Dame
Champs Paris 6e.

Laurie Anderson: "I've always resented the 'Hey Baby' assaults because they usually come after I've passed by. They aren't attempts at communication. But ways of turning me into a thing to be coolly assessed. I decided to take my revenge by taking (stealing) their picture. One day in the middle of June I took the photographs of 9 men who made unsolicited comments to me. To my disappointment, most of them seemed pleased and flattered that I had wanted to take their pictures." Laurie Anderson exhibited the photographs and records of the men's reactions.

Eleanor Antin: "I live in California and from November 24 to December 15, 1971 a period of 17 days - I planned to visit New York City with my husband and small child. We planned to stay with my mother in her Manhattan apartment..." Eleanor Antin recorded her conversations with her mother and the compromises she made to keep the peace between them. Her exhibit consisted of descriptions and graphs of the emotional contents of their talks, ranging from 'boredom' through 'agitation' to 'provocation'.

Mierle Laderman Ukeles: 'Maintenance Art' "Development and Maintenance the sour-ball of every revolution: after the revolution, who's going to pick up the garbage on Monday morning? She requested that for one hour per day during the entire run of the exhibition, all maintenance work done by the regular maintenance people was, with their consent and awareness, considered art.



"ART OF COURSE HAS NO SEX. BUT ARTISTS DO."

Laurie Anderson, Eleanor Antin and Mierle Laderman Ukeles are 3 of the women included in the exhibition of 26 American conceptual artists which was shown in London during April. Lucy Lippard, the New York writer who organised the show, gives the following definition of conceptual art "in conceptual art, the idea is paramount - permanence, formal or decorative values are secondary or of no concern." The ideas, like the three described above, were exhibited in different ways; with photographs, texts, tapes, drawings, forms for visitors to fill in etc. The only factor they had in common was that each artist's work had to fit into a foolscap envelope to enable the show to tour Europe and the USA in a packing case and be seen by as wide an audience as possible.

The gory details

Last Summer, readers may remember, we mentioned that Roselee Goldberg was planning to exhibit the show at the Royal College of Art. In retrospect the announcement was premature. We should have predicted the mental and physical problems involved in mounting an all women's show in England. Sure enough, before the show arrived, the Royal College refused to supply the small space and meagre sum of money required for it. The Arts Council was asked for funds but they too rejected the idea. Finally, Garage gallery joined the struggle and approached the Arts Council who then miraculously found the money. But not enough. The show arrived, and survived purely on voluntary labour. So ironically, the Arts Council, whose shows of

conceptual art have excluded women, profited from our eagerness to see women's work.

Of course the danger is that the Arts Council will feel that they've now had their women's show, when the group of women who are trying to organise a large show of English artist's work are still finding it absolutely impossible to procure the space or the money for the project. Exhibitions like those organised by the Women's Workshop of the Artist Union - with the artists present to explain their decision to exhibit together - are badly needed.

An exasperated reply

But the show went on and provided, amongst other things, a focus for very good, productive discussions on women and art. The first question raised by people who appear not

to have noticed the percentage of all male shows in London was, "why have an all women show?" Lucy Lippard, in her introduction to the catalogue, gave her reason:

"This fourth show includes only women artists, by way of exasperated reply on my own part to those who say 'there are no women making conceptual art'. For the record, there are a great many more than could be exhibited here. Inevitably there will be complaints about the sexual limitation of this show, to which I can only say that all curatorial limitations or whims ('German Art Since 1945', 'Color Painting', 'The Cat in Art', 'American Artists under 35' etc.) are equally ridiculous and, for the curator, equally necessary."

A cat may well respond more to 'The Cat in Art' than 'American Artist Under 35', and certainly as a woman spectator I found plenty to respond to in 'C.7,500' as the show was called (referring to the population of Valencia, California, where the exhibition originated). Lucy Lippard again suggests the reason why:

"All art no matter how 'rational' comes from *inside* the artist and the social and biological experience of any woman is very different from that of any man in this society. Art of course has no sex. But artists do."

And so do spectators. However, there was a wide spectrum of vision and experience represented within the show – by no means all the women were feminists – and concerns varied from examination of role playing, to the nature of art, perception, communication, identity and change. The idea of change was an important component of the show. Caroline Tisdall, speaking recently on alienation and the artist, said that she wanted art to be an expression of a will to change society; "we lack a notion of art as an evolutionary activity", she said. The artists who confronted various facets

of women's experience in 'C7,500' were presenting art as an 'evolutionary activity', but not in a preaching didactic manner – more in a spirit of inquiry, both humorous and inventive.

Analysing the saint

Laurie Anderson discovered during lectures on the History of Art that she had a talent for falling asleep in public. Together with a woman photographer friend she explored the taboo on public sleeping. Her friend photographed her sleeping and they recorded both her dreams and people's reactions to the sight. One of the few places where they were not hassled was in a women's lavatory.

Agnes Denes asked artists to fill in questionnaires and she sent the answers to two different psychologists. The exhibit 'Psychograph' consisted of the questionnaires and the written analyses by the 2 shrinks. " 'Psychograph' she writes, "deals with approximate truth; its subject matter is artists and the aura they must, or feel they must create in order to exist and do their art. It also reveals the outside



Haube for a married woman Ulrike Nolden

world's perception of artists, in this case the psychologists. It reveals them as well." It did. It showed walls of defensiveness interfering with understanding and communication.

In 'Fantasy, a group work', Ryan Canby wrote, "instead of brushes they use costumes, their environment and other people. Painting is a medium understood by and large by those trained in art schools; this new work by women artists can speak to all those who fantasize about themselves in new roles in order to stretch their identity." The group of women that she is talking about lived out and dissected their fantasies using make-up, clothes etc. – manipulating the materials which women have previously only used in self defence. But it was Adrian Piper who presented the most thoroughly reasoned defence of using herself as material in 'Talking to Myself: The Ongoing Autobiography of an Art Object'. One reason, she says, for making and exhibiting a work is to induce a change in the viewer, and human confrontation has the greatest impact. Her argument covered 58 typed pages and I can't begin to summarise it. The art work actions that she has done include "coating my palms with rubber cement and then browsing at a newstand" and similar "catalytic" events. By becoming the art work herself she combined process and product and escaped the

alienation of the art world.

Judith Stein in 'Anyone to tease a saint seriously' compiled descriptions of St. Bernadette ranging from the Press release for the film 'The Song of Bernadette' to an analysis of the saint's handwriting by Gini Glass Graphologist. It was a brilliant demonstration of subjectivity and how description alters according to the position, the relative knowledge and aims of the author.

'It stinks of the ghetto'?

But perhaps even more revealing of the biased nature of description was the press coverage of 'C.7,500'. Of course I'm biased and my description of the show is selective and distorted by preconceptions but I'm seen to be writing in an overtly feminist magazine while art critics are not seen as writing in male dominated publications. They are simply seen as The Critics.

London's last large exhibition of conceptual was all male, christened 'Art Now' and reverentially received. When women conceptual artists exhibit together it's greeted with outrage, "it stinks of the ghetto" with "a whiff of the second rate". Critics are entitled to their likes and dislikes and they are expected to pass value judgements, but one critic recently described their role as that of mediator between artist and audience. And as mediators they made a poor job of conveying to their readers the variety and diversity of this show – with the exception of Susan Smyth of Arts Review whose review revealed both the time and understanding she had put into it.

They fastened on the few artists who were dealing with traditional women's activities and dismissed the entire show as preoccupation with trivialities. But when men make art of activities not usually seen outside the factory, its Art not "the monitoring of a humdrum, self preoccupied existence."

"Self-preoccupied", "narcissistic", "self indulgent" were words constantly used in reference to the show, yet communication was a central theme – communication based on the recognition of shared experience, and an implied need for change. But then once artist and audience communicate the critics role as mediator becomes obsolete.

Although critics attacked the artists for being self-preoccupied it didn't occur to them to ask why women artists should feel the need to question their identity as both artists and women, or whether there is a discrepancy between the stereotype of the artist and the female stereotype. Instead they viewed it in the light of established definitions – it wasn't conceptual art, it was second rate. "Nobody is going to be convinced that an injustice is being done if the works displayed to counter it are second rate", wrote Caroline Tisdall in the Guardian. But if, as she claims, the works are second rate then its *because of* the injustice being done to women. During the evening discussions in the gallery we heard repeated proof of the overwhelming discouragement and discrimination facing women in art schools and later in job opportunities. Men present pointed out that they too had a tough time as artists but there was little doubt as to who had the greatest incentive to look for alternative structures and new definitions of art and artist.

Rosie Parker



In and out of uniform Renee Nahum



Dietrich, Garbo, Jean Harlow or Bette Davis manage to suggest unstereotyped complexities of feelings even in their most predictable parts.

ADOLPH ZUCKOR PRESENTS

MAE WEST



"Every Day's
a Holiday"

EDMUND LOWE

CHARLES BUTTERWORTH

CHARLES WINNINGER

WALTER CATLETT

LLOYD NOLAN

HERMAN BING CHESTER CONKLIN and LOUIS ARMSTRONG

Screen Play by Mae West An EMANUEL COHEN Production Directed by A. EDWARD SUTHERLAND A Paramount Picture

Mae West's wit is an education in how to push a cliché slightly askew.

What every woman should know about vibrators

Ours was the first company to introduce the vibrator into England and having sold over 100,000 we feel we know a little about them and their use.

The most important thing is that they do work, provided the woman has no violent prejudice against the use of artificial means of sexual stimulation. The shape is one thing that some women find off-putting. The phallic symbolism, deliberately created by the makers to emphasise its sexual use, gives them the impression that it is meant to be used as an artificial penis. Indeed it can be, and sometimes is so used, but most women find the effect more numbing than stimulating.

The vibrator is really designed for stimulation of the clitoris and for this purpose is unequalled.

The effectiveness of the vibrator has been well established. In their book, 'An Analysis of Human Sexual Response' Masters & Johnson describe how, using a similar device, they were able to bring to orgasm women who had never before reached a climax.

However, the vibrator is not only for use in such cases. Happily most women do achieve orgasm though, to us mere males, some of them seem to take an inordinately long time to do so, which is why many couples use one during foreplay. You will find it much better for both of you if he does not have to concentrate on delaying tactics, trying to wait for you. It is also less exhausting for the poor man and he might be one you want to keep around.

Their third use, if we dare suggest it, is purely for personal pleasure. Finally, a word about quality. There are a number of makes on the market, all of similar design, but ranging in quality from very good to absolutely useless. We have been selling the same model for seven years and have enough confidence in it to give it our own personal guarantee, so if you want to experiment, either write to us or fill in the order form below.

**To: Pellen Personal Products Ltd.
1a West Green Road
London, N.15.**

Please send me a Harmony Personal Vibrator. I enclose cheque/P.O./Cash value £3.40 (including postage and packing).

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Address

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.....
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Please PRINT clearly

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Andre Deutsch and
Weidenfeld and Nicolson
£4.95

All said and done, Simone de Beauvoir is satisfied with her life. At the age of 64, she writes about the years from 1962 to 1972, and she speculates as to how big a part chance played in her destiny. She is unusually placed to investigate the meaning of her life. She can spot herself in the works she has produced, frozen into print. Then there is still her day-to-day self, of necessity engaged in a continuous fascination with knowing the world. This is the self she wants to convey in *All Said And Done*.

She now concludes the internal strength she pulled on to use chance as a catapult towards her desired direction derives from the self-importance she developed as a child. The early warmth and comfort of her middle class family were the basis for her sanguine nature. She emphasises the lasting impact of the first two years of anyone's life on their future character, and thinks her position as the first child laid the foundation for her determination. This spirit brought her back to her belief in a search for the truth and in carrying her ideas through when she bumped up against her inescapable subjection to the movement of history and first realised the complacency contained in her attitudes.

Some of this book is like a collection of newspaper cuttings written by Simone de Beauvoir on the political events that affected her most. She investigates the position of women in the countries she visits and includes that in her political analysis. Her feminism is not always in the forefront of her judgements. Her political stand is not always acceptable to the new left in France. She says she regrets that the non-Communist left should have grown as monolithic as the Party itself, without talking about how women's liberation has criticised the authoritarian structure of left groups which stifles the thought of its members.

Much of her activity has been tied up with that of Sartre. She says his decision not to go to the US to speak against the war in Vietnam at Cornell University in 1965, was a refusal with 'more impact than any amount of speeches'. They were subsequently involved in the Russell Foundation mock trials which helped publicise the injustice and the atrocities of the war. Her visits to Egypt and Israel left her wishing that Israel 'would show itself as determined to make peace at it was to win a war'. Earlier she documents their tours of the USSR, their final refusal to attend the congress of the Soviet Writers Union in 1967 and the way events in Czechoslovakia made them break with the Soviet Union for good.

Her interest focuses on socialist countries. She gives researched appraisals of Poland, Yugoslavia, Cuba where 'the honeymoon of the revolu-



Simone de Beauvoir by Henri Cartier-Bresson

tion is over', Algeria and of China. When all her Russian friends were convinced China was the incarnation of pure evil in the early 60's, she read Mao with interest. But the little red book sent her to sleep and she got suspicious when she heard the Chinese willingly gave up their annual three weeks holiday for the sake of building the revolution. Excitement might carry a worker through a couple of years but 'enthusiasm cannot be institutionalised'.

In 1966 she visited Japan with Sartre. Twenty million survive there. The conditions under which twenty percent of the population exist could not be called living. She writes of disillusioned hopes about the African states, 'the authority of the Portuguese has been shaken in Guinea, Angola and Mozambique, but it still endures'. She

was right about Chile. 'Allende's election was a victory for the left, though in all likelihood there is no future in it, alas.'

Travelling, at moments, gives her back an illusion of infinity. Her joy in returning to places is that things are almost never the same as her recollection of them. Amongst her travel experiences are descriptions of church buildings. Without aesthetic pleasure she would find the world too dreary a place, equally as loathing as to concentrate only on aesthetics. Here I was bored, and the detachment of her writing turned these pages into dusty parchment. Elsewhere, that is what I respect about her and enjoy most.

Simone de Beauvoir does not waste words. She provides careful details, she explains her ideas with deference. She

says her aim has been to convey the taste of her own life by her writing. She succeeds by never overwhelming the reader with too much flavour. She simply names the object, and allows the reader the freedom and the space to agree, disagree, or colour it in. Occasionally, when she uses this technique to place people, it could be interpreted moralistically and used against her. When I read the word 'brotherhood', I wonder if it's the (male) translator's fault or whether she chose it. When I read the word 'poof' I'm sensitive to how someone who's homosexual will react.

In those ten years, the books Simone de Beauvoir published often provoked hostility, especially *Old Age*. She patiently explains her reasons for this project, exposes the hypocrisy of some

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**Last
Chance**

of her nastier critics, and sadly talks about some of the letters she received - when women have identified with a character she was trying to expose, not to praise.

The last chapter of the book deals with the way her feminism has evolved since writing *The Second Sex*, not in the book's theory as much as in the tactics she thinks women need to use today. It is a tougher struggle than she thought, one that must include 'specifically feminine claims at the same time as carrying on the class war'. She divides up the body of knowledge that exists in our culture into mathematics and chemistry, which are abstract enough to be studied safely, and into biology which is suspect; 'psychology and psychoanalysis even more so'. She can sympathise with those who give up all forms of 'learning' in disgust at the sexist or right wing ideology that it imparts, but does not accept that centuries of study can be lightly dismissed.

The Mouvement de Libération des Femmes invited her to participate in their demonstrations for the repeal of the abortion laws. She agreed and with them, she also fought to expose the conditions that oppressed young pregnant women in an isolated technical college. She went off to do what she could about industrial accidents in a Rochel factory.

From 1964 she noticed student upheavals round the world, up until the male French students invasion of the women's quarters at Nanterre in '68, without realising the significance of what was building up. She began to suspect it in March. By the end of May, nine to ten million workers were on strike throughout the country, and she accompanied Sartre to the Sorbonne where he was to speak with the students in a crowded hall, some of them sitting 'in the arms of Descartes'.

Simone de Beauvoir is a rational woman. She describes passion coolly, yet she doesn't conceal anguish at the horrors she's witnessed. She seeks to move by reason, by intellectual precision, yet those who are threatened by her strength and the strength of her ideas use those very same emotional tactics to put her down as they ascribe to the 'hysterical women's libber'.

Marsha Rowe

**Sybil
Flora Rheta Schriber
Allen Lane £3.00**

"A hysteric becomes a multiple personality in order to assume identities that make it possible to escape from the restrictive standards of an oppressive milieu. What remains elusive is why one person in this environment should seek this particular way out while another does not." It is not known whether heredity may play a part.

Sybil was born in Willow Corners, USA. Her parents were religious fundamentalists. Outwardly the townspeople were peaceful and optimistic. They lived by easy maxims but were cruel and intolerant towards their less fortunate neighbours. An example of such a split from Sybil's childhood: sex was never mentioned, no affection was openly expressed between her parents in daylight; yet Sybil was forced to be aware of their frequent sexual intercourse from her crib until she was nine.

Sybil's mother, Hattie, was known to be "nervous". As a girl she had been denied a musical training and career by her tyrant father. Soon after this disappointment, her symptoms intensified until she could easily be classified as schizophrenic. Hiding her resentment she believed she loved her father. Later Sybil was to become the victim of Hattie's repressed fury. Sybil's father, Wilbur, was also tyrannized by a belligerent father. Unlike Hattie, he retreated from aggression and involvement. He busied himself with his work and was superficially kind to Sybil. Hattie's and Wilbur's brothers and sisters, nieces and nephews behaviour ranged from the eccentric to the psychotic. Wilbur's withdrawal meant that he refused to notice his wife's illness, or to reflect on the damage it could do to Sybil. He didn't actually know that throughout her early childhood Sybil was systematically tortured by Hattie. He (together with doctors, friends, relatives) was able to accept the facile explanation, "childish mishap", for falls down stairs, bruises, a dislocated shoulder, a bead stuck deeply in a nostril, an "accidental" burial in the hay loft. Sybil's vagina remained permanently scarred from other tortures. Since "no mother harms her child", the possibility of such a fact entered nobody's mind. During the tortures other selves first emerged within Sybil, that is, before she was a year old. But they didn't become active until she was three.

At three, when she was in hospital with tonsillitis, Sybil asked a kindly doctor if she could go home with him. He silently walked away. She then dissociated fully for the first time. Unable to cope with the shock of rejection (her only hope of getting away from her home), Sybil retreated and "Peggy Lou" took over to carry on the activities of childhood. Peggy Lou was an alternate self who had the function of acting out the anger which Sybil couldn't express. Later traumas - brought out other personalities. By the time Sybil was 12, 14 rapidly alternating personalities were present to take over for the central self.

This was not a case of schizophrenia, but of *grande hystérie*, involving not only multiple personalities, but grave disturbances in the 5 senses. It is never a case of Dr. Jeckyll and Mr. Hyde: there is no moral conflict between good and evil in the selves. They are the possibilities of the central self. They exist as "defenders" against trauma, and take over the entire personality when they appear. They behave differently from the central personality, often acting out wishes and moods which she cannot. Sybil had no conscious knowledge of her alternate selves. She had instead, long memory gaps. The multiplication tables, taught between grades 3 and 5, had been learned by Peggy Lou. Sybil never quite mastered them. She "woke" 2 years later in a strange classroom, unable to answer questions. Confused. Nobody to confide in. Soon after, Vicky took over, enabling her to continue her schooling. Vicky was the "memory trace", a part which had been with Sybil since early childhood. She knew everything about Sybil and the other selves, everything about the past. This "memory trace" part is present in each case of multiple personality. It has to be relied on in analysis in order to join the parts of the personality together again.

er again.

All her life, until her psychoanalysis was completed, Sybil was told by others she had done things she didn't recall. She grew good at improvisation. But the guilt feelings grew, building on the guilt and rage first experienced during the tortures of infancy. All feelings repressed, Sybil became a depleted person, unaware that emotion was felt by the alternate selves, not remembering anything but her conscious attitudes and about 2/3 of her life history. There is a possibility that amnesiacs are undiagnosed multiple personalities.

The story of Dr. Cornelia B. Bilbur's getting to know each of these personalities, her discovery of the underlying trauma which prompted each, and her successful psycho-analysis which reunited them into one personality made medical history. That process is too complex to be summarized. Sybil did become well, and was able to carry on a successful teaching and painting career. Each distinct part had been at a different level of maturity with quite separate characteristics. They had alternated with each other, but also co-existed. They had obstructed some of Sybil's activities, but co-operated in others. As the traumas of Sybil's life were resolved, the parts which had been activated by them, and which were really fixations in the past, became viable parts of the present. Each self with its separate characteristics became available to Sybil's conscious mind. After an initial resistance to wholeness, she was able, as one person, to use each part's different capacities. They contributed their abilities to feel, act in certain hitherto repressed ways, and accomplish different things.

We commonly speak of "parts" of ourselves, of "getting it together". These are accurate phrases. We are all composite selves. We have different reactions to different situations, also, we repeat one pattern of behavior in similar (usually difficult) situations. Parts of ourselves are useful and necessary when they respond effectively to bits of reality: our irrational patterns are seldom so useful. But both these tendencies are normal, and shouldn't be confused with the amnesiac takeover of the entire self by one part of the unconscious personality, as happened to Sybil.

At another level, this account of Sybil's integration of all her capacities can be read as the extreme version of what happens during a long and successful analysis.

Carol Morrell

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The Best Circles by Leonore Davidoff, Croom Helm, £3.50

One might be excused for taking *The Best Circles* for a coffee table volume of anecdotes about nineteenth-century etiquette, and not as a serious contribution to the social history of women. With elegant design, glossy cover, and pretty photographs, the publisher has done his best to disguise it, and also to make it too expensive for most people to buy.

Leonore Davidoff is, however, concerned with the rituals of nineteenth-century behaviour not as amusing trivia but as an important source of knowledge about society. At the beginning of the nineteenth-century the rules governing the behaviour of the elite were informal, but as the century progressed there developed the intricate and formal system of Society and the Season. Everything: introductions, calling, marriage, and mourning, all had their own complicated rituals. Leonore's argument is that this helped the ruling class face instability and change and protect itself against disintegration. The rapid changes which came with industrialization - the growth of towns, new sources of wealth, greater geographical and social mobility - threatened its position. Without strict rules the new rich would not know their place; and the rituals were designed to place people, to differentiate them from each other, and to allow only a select few into the ranks of the elite.

Previously little serious attention has been paid to these rules, except perhaps very recently when people have been filled with anger at the way nineteenth-century society restricted women, frustrated their ambitions, and forced them to spend their time doing unimportant things. It seems to me, though, that it is better to keep our anger for situations we can change, and that the past is useful in as far as it tells us how our present situation has evolved, and helps us to understand the patterns of power which influence peoples' lives.

Certainly, women were much more tied up with Etiquette than men. They were the main arbiters of correctness; it was they who spent their time planning the presentations, the dinners, and the marriages, leaving their cards and calling in the proper manner. And remember, a proper call should not last longer than a quarter of an hour, a fact which further trivialized and constrained social relations. (In *Cranford* [1853] Elizabeth Gaskell describes such visiting: 'As everyone had this rule in their minds, whether they received or paid a call, of course no absorbing subject was ever spoken about. We kept ourselves to short sentences of small talk and were punctual to our times.')

Leonore is very critical of a psychological explanation for women's deep involvement in the rituals of Society: she quotes Gillian Avery who suggests that 'it was an era when the upper-middle class, middle-aged woman had erected a vast structure of time-consuming devices to conceal from herself how much time she had on her hands.' This is unsatisfactory as an explanation because it doesn't show why such women had so much time on their hands. Why weren't they as busy as their husbands, in poli-



above. 'We kept ourselves to short sentences of small talk and were punctual to our times.'
right. Below stairs - an imitation of the lady of the house.



tics, or in industry? And why, increasingly as the century progressed, did they relinquish the responsibility for running the house to a housekeeper? (In practice this was only possible for the few, but these women affected the aspirations of the others, and established the limits of gentility and respectability.) A better explanation is that by leading Society, making the rules and seeing them kept, women were fulfilling a very important purpose. They were maintaining at home fierce social divisions which could no longer possibly be maintained at work.

The nineteenth-century was the period when work was gradually separated from the home. In the previous century the great houses had been centres both of family life and of public affairs. Political and economic activity had taken place there; with grand public rooms for meetings and debate, the houses were open and the people accessible. But all this changed, men took their business elsewhere, probably mixing freely with all sorts of people, and houses became private and exclusive, guarded by the women at the doors. This process is clearly described in the book: 'By effectively preventing them [women] from playing any part in the market, any part in public life

whatsoever, Victorians believed that one section of the population would be able to provide a haven of stability, of exact social classification, in the threatening anonymity of the surrounding social and political upheaval.' The picture of the home as a haven of purity, where the woman is untainted by contact with the public world, is one which still prevails now. And though this idea really is a myth in a society where nine million women work, it still has an important effect on the way people think.

The book deals with many subjects I haven't mentioned: there are some interesting details on the social education of young girls, and some on the involvement of respectable women in charitable works. I was especially interested in the discussion of the architecture of private houses. The fanatical desire of the Victorians to segregate different kinds of people and different kinds of activity was reflected in the way they built their houses. There were many different entrances and staircases (in some houses separate staircases for bachelors and unmarried women!) and special quarters for children and servants, to keep them out of sight and hearing. Everyone had their place.

Katherine Gieve

Fear of Flying by Erica Jong Secker and Warburg £2.50

'What was it about marriage anyway? Even if you loved your husband, there came that inevitable year when fucking him turned as bland as Velveeta cheese; filling, fattening even, but no thrill to the taste buds.' Thinks Isadora Zelda White Stollerman Wing on board the Pan Am flight to Vienna with 117 psychanalysts and her fear of flying ('the minute you grow confident and really relax about the flight, the plane crashes instantly.'). But greater even than her fear of flying is her fear of solitude, and marriage for her is having one best friend in a hostile world. So she spices the Velveeta cheese of married life with fantasies - primarily the fantasy of the zipless fuck, 'zipless because when you come together zippers fell away like rose petals, underwear blew off in one breath like dandelion fluff... the man is not 'taking' and the woman is not 'giving'.'

In Vienna for the opening of a Freud museum, her zipless fuck materializes: forcing her to confront her phobias, her Jewishness, herself, her sexuality, her

dependency and her future. She discovers that her fantasies depend on their unattainability - materialised fantasy proves unromantic in the extreme. And she traces the roots of her fantasies back through her life to the baggage of guilt, insecurity and romanticism planted on a girl growing up in the fifties and sixties.

It's all told with wit and energy in a superficially naive tone ("the big problem was how to make your feminism jibe with your unappeasable hunger for male bodies") using determinedly racy writing.

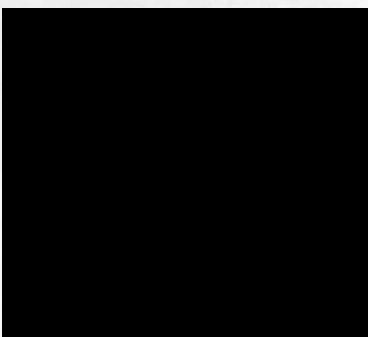
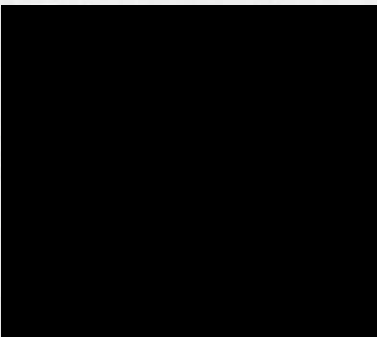
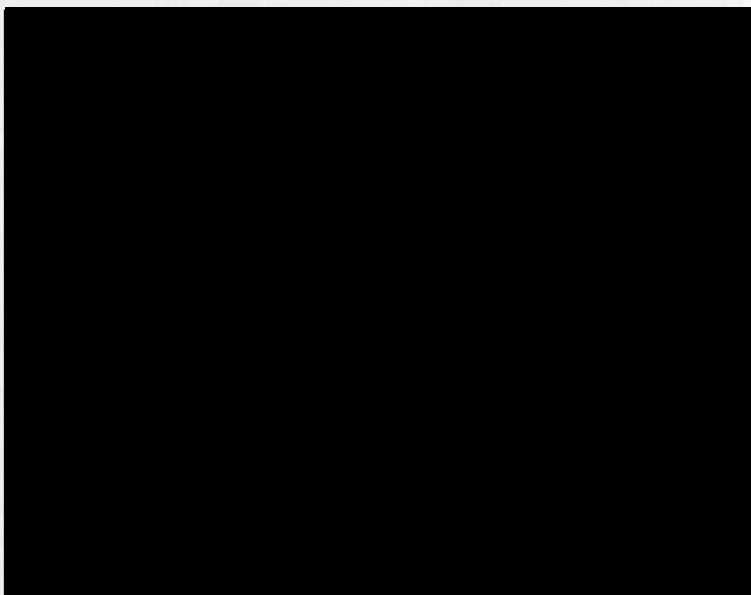
Like Erica Jong herself, Isadora has published a book of poems and she provides a detailed description of the barriers she had to overcome in order to write: "No 'lady writer' subjects for me. I was going to have battles and bullfights and jungle safaris. Only I didn't know a damn thing about battles and bullfights and jungle safaris. I languished in utter frustration thinking that the subjects I knew about were 'trivial' and 'feminine' while the subjects I knew nothing about were 'profound' and 'masculine'." *Fear of Flying* has all of Europe as its stage but the geographical descriptions seem trivial in comparison to Isadora's inner experience. She recounts her search for a model - an artist heroine to identify with: "Mary Cassatt? Berthe Morisot? Why was it that so many women artists who had renounced having children could then paint nothing but mothers and children? It was hopeless. If you were female and talented, life was a trap no matter which way you turn."

But nothing remains sacred or serious for long in the face of Erica Jong's sense of the ridiculous. Isadora mocks herself even while she's crying: "on the steamer from the Hook of Holland to Harwich, I stand in the mist and cry, thinking of myself standing in the mist and crying." While her moments greatest insight are accompanied by the most mundane physical preoccupation. Within the space of a page she is having a profound revelation on the nature of her self hatred and simultaneously discovering that she is out of Tampax. And finally, lying in the bath rehearsing her immanent reunion with her husband, she finds herself thinking, "how noncommittal can you be in the nude?"

It's an impossible book not to like because as Erica Jong makes Isadora say, "all my writing is an attempt to get love anyway."

Rosie Parker

Film



The history of postwar Japan at told by a bar-hostess The Other Cinema

This movie, says the Collegiate Cinema blurb, achieves its impact through its bizarre yet human viewpoint on history. The bar-hostess interviewed is quite unmoved by the films and photos she sees of demonstrations and war atrocities, being touched only by what she herself has experienced and the personal memories that the films and photos evoke; there is an unbridgeable gap between events commonly thought important and the way this woman feels about them.

What the blurb could have gone on to point out, but doesn't, is the way the film pinpoints the political nature of the woman's isolation from the events she is confronted with on film.

The contrast between the documentary realities and her insistence on her personal memories, which has been treated by some critics as either her political naivete or else an engaging technical device for discussing the nature of historical reality, is also the expression of her forced alienation from participation in political events. She experiences a world of wars and revolutions and protest by men only through sexual contact with men; the Americans can't be capable of war atrocities where the sailors she meets at least don't beat her up like the Japanese guys do.

Her crucial need is economic survival, she is defined in the film as a compulsory screwing tough wise-cracking cookie, yet recounts her business encounters with male-deflating honesty and simplicity. The violence of the war documentaries occurs in microcosm in

her own life: the beatings administered by father, lovers, husband, the desertions and abortions she undergoes.

The constant imagery of abattoirs and butchers' hooks works two ways: reflecting back and forwards between the large and small-scale violence of political and personal confrontation on the streets and in bed, and also underlining the woman's membership of a particular class in Japanese society: as prostitute and as the descendent of a family of butchers in a literal sense, she is doubly an outcast. Her only means of escape is to root herself more firmly in the trade of flesh: she leaves for another land of butchers; jokes and homespun philosophy in one land, and cash, husband and USA citizenship papers firmly in the other.

Michele Roberts

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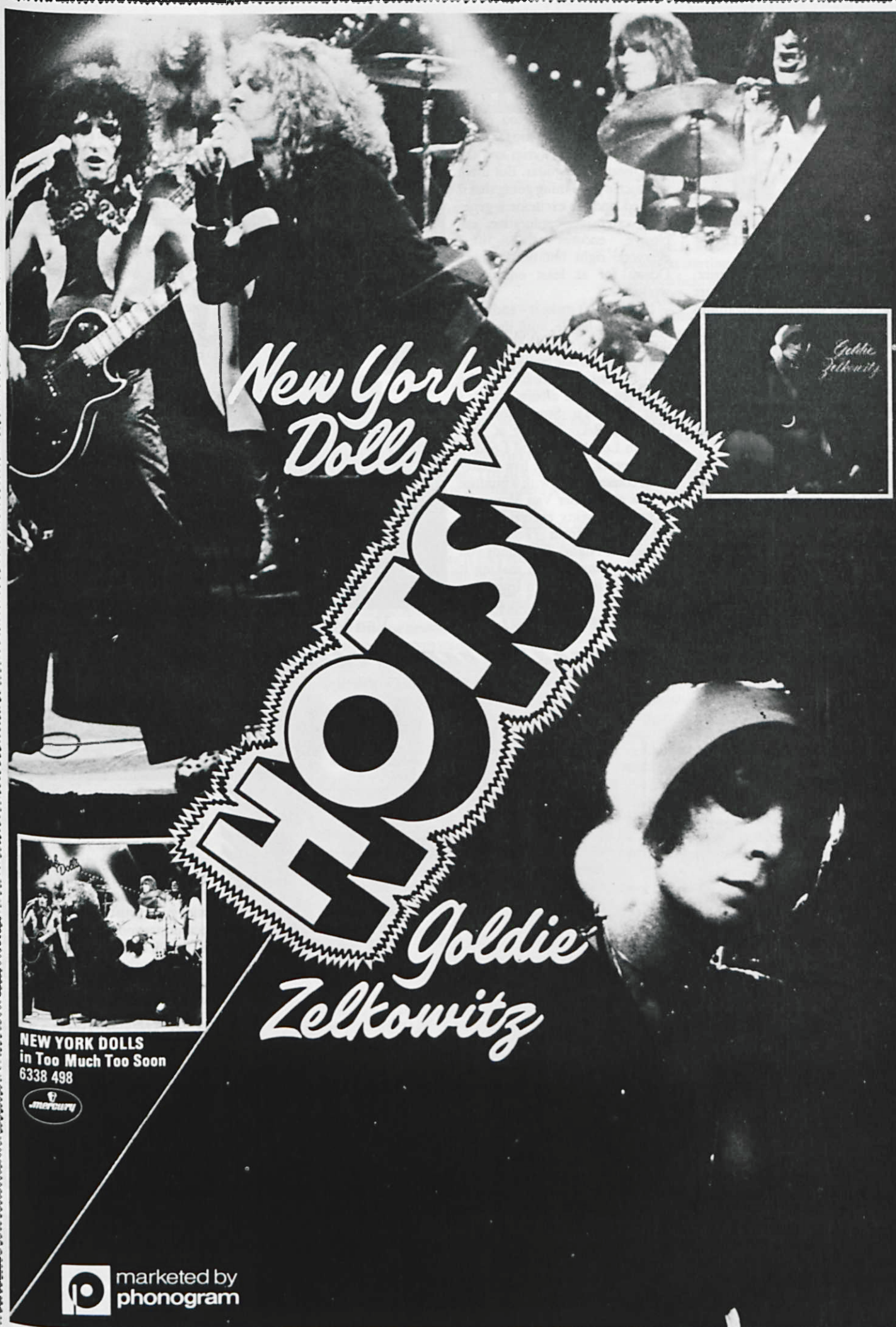
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Van Morrison concert

It all began as a bit of a disaster. This distant, back-lit pink figure came on and started singing things like Night & Day that came through as distant, hard and dry, where I'd always thought of Van Morrison as close and unbelievably fluid/fluent. After 3 or 4 of these failures Van Morrison left the stage and came back with his guitar. From then on, miracles.

The close, closed-circuit of musician and instrument seemed to give him confidence, and his songs flowed out after that, to an increasingly ecstatic audience. He may have been trying to get away from Astral Weeks and Cyprus Avenue, but when they came the rapport was almost tangible, and the audience - an older, cooler, more dedicated audience than

most - was from then on in the palm of his hand.

There followed a third part of the performance when, once more without his guitar Van Morrison brought in his wind line-up much more heavily. Myself, I find all that too big-band, too jazz-oriented, and moving too far from the intimacy of his lyrics and the heart-beat of his guitar. But there was such a good thing going that it worked, and the excitement generated extensive, explorative, explosive encores that lifted everyone right out of the tatty Odeon for at least one astral weekend.

If you didn't make it - and there was a lot of hassle, with the Sundown concert cancelled and the Hammersmith one badly publicised - you can compensate with the imported double album It's Too Late To Stop Now... (Warner). Recorded live at concerts in Los Angeles and London last summer, the same live excitement comes across, with a mixture of new and earlier Van Morrison, including a witty revival of that golden oldie from *Them*, 'Here Comes the Night'. It reminds you that Van Morrison, in making it from a lad in Northern Ireland to Californian superstar, has achieved something extraordinary.

Stacy Marking



Van Morrison

Something for nothin'

Dear Ms Fudger,

I wonder if you could possibly help me. I would like to take up drumming with the ultimate aim of playing in a women's band, but I do not know how I should go about it.

I have not really any formal academic knowledge of music but for some years now I have wanted to learn to play the drums.

Perhaps you could help me, or put me in touch with somebody who knows about drumming.

sincerely

Pauline Kosson

Brockley, London S.E.

I've just found out that the Fender Soundhouse, 213-215 Tottenham Court Road, London W.1. does free drumming classes on Saturday mornings. The classes start at ten o'clock for very beginners, followed by a class for beginners and then intermediate. They've only been going three weeks (at the time of going to press) and there's about twenty people per class already. But when I asked what would happen if the classes got too big, I was told that they'd start classes in the evening if necessary. The tutor is the head of the drumming department and his name is Vic Creed, telephone number 323-4881. If you have your own drumsticks and practice pad take them along, but if not they will supply them free. They also do acoustic and electric guitar classes for beginners on Saturday afternoons, the tutors are from 'Guitar' magazine. They don't do bass guitar tuition yet but are planning advance guitar lessons. Lastly, they have regular evening talks on all kinds of equipment with guest artists providing demonstrations. Considering it's all free, it seems like a good deal to me, obviously they can afford it, they are an enormous musical instrument shop and showroom.

Also, if you live in London and would prefer to have a woman help you learn to play drums, contact 'A Woman's Band' which is the womens liberation rock band. You can reach them c/o The Women's Liberation Workshop, 38 Earlham Street, London W.C.2. telephone 836-6081.

I think it would be a helpful idea to have a regular section here listing any other large companies prepared to give free music tuition, especially outside London. So if anyone can let me know details, I'll put it in. If there are any women musicians who'd like to give lessons (not necessarily free) just let me know. □

Here is quite a comprehensive list of album releases for April and May other than those reviewed last month, but June and July will have to be updated next issue because at the time of going to press, record companies could not supply information so far in advance.

April

Richard and Linda Thompson	'I Want To See The Bright Lights Tonight'	Island
Judy Pulver	'Pulver Rising'	Polydor
Dana Gillespie	'Weren't Born A Man'	RCA
Selena Jones	'This 'n That'	RCA
Lesley Duncan	'Everything Changes'	GM Records
Carol Grimes	'Warm Blood'	Virgin
Ike and Tina Turner	'The World Of Ike And Tina Turner'	United Artists
Lena Martell	'That Wonderful Sound Of Lena Martell'	Pye
Marilyn Monroe	'Remember Marilyn'	Pye
Susan Maughan	'This Is Me'	Ember
Diana Trask	'Miss Country Soul'	Ember

May

Morgana King	'Taste Of Honey'	Mainstream
Joan Baez	'Gracias A La Vida'	A&M
Rita Coolidge	'Fall Into Spring'	A&M
Anne-Marie David	'Anne-Marie David'	Epic
Liza Minnelli	'Live At The Winter Garden'	CBS
Florence Warner	'Florence Warner'	Epic
Julie Felix	'Lightning'	EMI
Ann Murray	'A Love Song'	Capitol
Buffy St Marie	'Buffy'	MCA
Sandy Denny	'Like An Old Fashioned Waltz'	Island
Bridgit St John	'Jumble Queen'	Chrysalis
Melanie Safka	'Madrugada'	Neighborhood
Kathie Kay	'Walk Softly On Bridges'	Phillips Int.
Diana Ross	'Diana Ross Live'	Tamla Motown

June

Goldie Zelkowitz	'Goldie Zelkowitz'	Janus
Diana Ross and The Supremes	'Diana Ross and The Supremes Anthology'	Tamla Motown

July

Marvelettes	The Best Of The Marvelettes	Tamla Motown
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Women in Music

Marion Fudger



Anita Kerr:
Church organist

Vocalist

Club pianist

Jazz musician

Session arranger

Composer

Conductor

Mother

'Look, you have to understand, we have an investment of two million dollars in a motion picture, we can't blow it by having a woman do the soundtrack.'

Alex Grob, husband and manager to Anita Kerr explained the typical response to his battles to gain Anita the chance to do a film score. Defeated, they returned home to Switzerland but finally the 'phone rang.

It was this producer who had been to the top man at Universal to ask if there was a woman composer in the motion picture field and he remembered Anita's name. The first session we did was with a huge orchestra, there were all these guys in their tailor-made suits, standing around just watching and waiting for her to fall. Some of them would ask her technical questions to see if they could trip her up. Then there was the chief cutter who was trying to provoke this collapse, he became a pin in the ass! Anita finally put him in his place. For some reason or other he really hated to see a woman standing there doing this movie. Everyone seemed surprised she could cope, I suppose they expected her not to.

The film is based on a book, written by a woman about the experiences of four American women whose husbands are prisoners of war in Vietnam. It was complete, except for the music, when Anita was called in.

I wanted to write the music for it because the film was anti-war, it showed the problems that these four women really had, living alone with children, not knowing if their husbands were dead or alive. It was very sad, without one note of music I was crying. I think it portrayed what I felt, the war was a big waste, innocent people being killed for political reasons. I hate wars and I hate violence which I think a lot of women feel.

The producer was kind of worried because he thought it was too controversial although they do try to show both sides of the situation without coming right out and saying that the United States is completely crazy. But it still came across. I think you write better music if you really feel the story. The producer had talked to several other composers who weren't moved by it at all. They were men so maybe they didn't identify with it or perhaps they were among the category of Americans who

still believe that the war wasn't wrong.

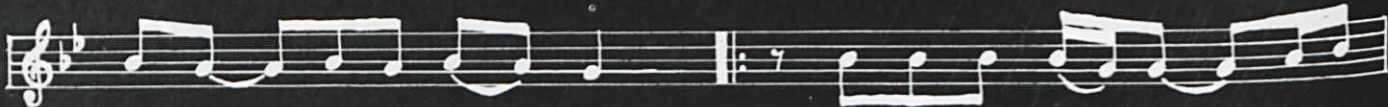
I think the film will move women a lot more than men, it just shows how completely messed up their lives can become. It was made before the prisoners started to come back, I think the producer hoped it would deliver a message. It was about to be released when the prisoners starting coming back, so I think it has been held up.

A lot of it was filmed on the spot, actual films. They talked to many wives of p.o.w.'s to find out their feelings, the leading woman in the movie - Kathy Nolan - is very active for the womens liberation movement in the Screen Actors Guild. She fights for equal opportunity within the guild, also for more women producers and directors and in television and other fields too.

So how and when did Anita embark on her long career in music?

When I was four years old my mother started me out on piano, she sang and had a radio programme several times a week. But she never did get the opportunity to make a career because she was Italian and her typically Italian mother would not allow her to work or travel, she had to stay home with her children. So I guess when I was born she wanted to give me the opportunity that she didn't have. I took classical piano until I was about sixteen. My family didn't make much money, we had a small grocery store in Memphis, Tennessee, so when my mother decided we needed extra money she went out to the radio station and found out how much she had to pay for thirty minutes time. Then she went to lots of Italians in different businesses in Memphis and sold them commercial spots within this thirty minutes. After singing a song, the announcer would give the commercial in English, then she would give the same commercial in Italian - this was years ago when a lot of immigrants didn't know English that well. So her clients really benefitted from this. As I said, she loved music and always wanted to make a career of singing, so this was her way of incorporating the two.

I was twelve when the pianist that she had on the programme moved away, so she decided I should accompany her. Then at fourteen I was hired by another radio station (I was still playing for her too) on the staff orchestra, they had a show every afternoon. I loved it. I always wanted to do music but sometimes I didn't want to rehearse piano, particularly if there were friends outside skating around. I started writing choral arrangements when I was nine because I was playing organ then for the choir. I was bringing fourteen girls home



from school and teaching them arrangements I had a girl's choir which I eventually cut down to three singers and then when modern harmonies became popular, I found another girl so we could do four way harmony.

At first my mother was hoping I'd be a concert pianist but I think she was happy that I was doing music anyway, I became so interested in arranging and then also as a teenager I started playing with little jazz groups around Memphis. Then I went to Nashville and got there just at the beginning of the recording boom, around 1948 and was sort of included into what you would call the first team. There was just a handful of musicians then because it was just beginning. I started out by just arranging for these sessions, the A & R man had heard my group on the radio there. It seemed like I just fell into everything.

There were no other women arrangers in Nashville at that time, but somehow it didn't seem strange, I guess I was too involved and enjoying it to realise. I would write arrangements and teach some of them to read music, I was immediately accepted, we were like a family.

So when I went to Hollywood in 1965, I was wondering 'now what is this going to be like?' At first they were looking at me funny but then when they found out that I knew what I was doing and also it helped that they enjoyed what I'd written, the next thing I knew, I was being invited to jam sessions. I still get that now especially here in London. You're just another musician, sex doesn't come into it. Many of the things that I arranged from

Nashville were hits, that didn't hurt any because then I got more work. After I moved to California I did this San Sebastian Strings LP with Rod McKuen, called 'The Sea'. I wrote, orchestrated and conducted it, we have a platinum record on it now, so I think that in the States this was the thing that pushed my name most as a composer.

I hope in some way I am an example to other women because I feel that anybody who has talent should definitely have the opportunity to expose it and then develop it. You see, they can't develop until they are working and can get experience because there's not a better teacher than experience.

But they need encouragement, I had my mother behind me constantly but so few women are that lucky. Then for conducting my husband supported me. The first time I walked out there to conduct in Hollywood, I was shaking in my boots, in Nashville it had been different. I'd felt like one of the family, but all these guys I didn't know. I kept telling Alex I couldn't go out there and he encouraged me but I was terribly nervous. I found out those guys were ok, music should go across all barriers. Arranging I never worried about because I started so early and anyway you never see an arranger but a conductor is completely exposed. Women need someone who really believes in them, they need encouragement from whoever's near them and a manager. Many people have asked me why a lot more women don't arrange, compose or conduct, I really can't put my finger on it, I guess with me, I was so determined that I wasn't gonna be stopped.

Like I said, I did everything, I played for strip acts, organ in a skating rink, in church and radio stations, even played the opera, just for the experience, it helped me overcome my shyness of people too.

I try to listen to all kinds of music 'cos I'm interested in what everybody's doing, whether it's acid rock to classical, some I don't like, some I do. Naturally being an arranger I love Bacharach, being a vocalist I love Hal David. But on the other hand I love Dylan, Carole King, Roberta Flack just kills me because she plays for herself and she sings, Aretha Franklin the same, she's the biggest swinger I've ever known, when she plays piano, she's too much. Emerson, Lake and Palmer, they're very interesting and so are their arrangements, all that amplification doesn't bother me providing they do something musically interesting, and they are. I listen to their LP's a lot, in fact I got my teenager daughter hooked on them.

Both my daughters are taking piano but I don't know whether they want to be in the music field or not, although I do think the teenager has talent. She does arranging and knows quite a bit about production, we often point out bad and good mixing points together, on records. I try to keep pushing them to practice, but of course when they get older they have to decide for themselves. I want them to have the opportunity anyway, just so they have the education to try to do what they want to do and that's what I want to make sure they get. So I have to wait and see what they're gonna do. □

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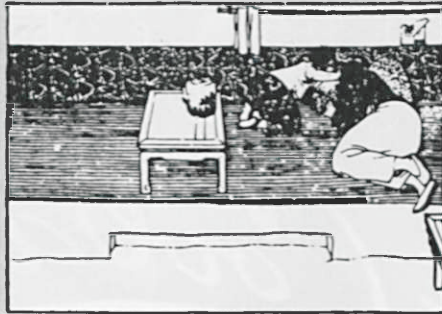
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LI SHUANGSHUANG

Xiwang, furious with Shaungshuang for standing her ground at the team committee meeting, packed his bags and left.



115. Hurriedly she looked for him all over the village but with no success. She rushed to the cart depot and found out from old Gengpo that Xiwang had just left the village with Jin Qiao and Sun You on a cart.



116. It was dusk and the bell marking the end of the day's work was ringing. Shuangshuang went home and threw herself on the kang.



117. Just at this unhappy moment of grief the branch secretary came in.



118. He sat down with a sigh. "What's the matter? Has Xiwang left you?" Shuangshuang shook her head. "Life goes on. Even if this work-point recorder leaves me, I, as a cadre, still have work to do."



119. The branch secretary said, "Oh, never mind if they've gone. During the past few days they said they would start working in side occupations. But we must not slacken our efforts. Agriculture is the basis; the livelihood of the commune members comes from the land."



120. Shuangshuang nodded but, still unsettled, asked the branch secretary to judge who was right and who wrong. He said, "Your criticism of Jin Qiao was correct! Cadres should take part in production and in doing so lead production..."



121. After he had left, Shuangshuang thought to herself that any negligence in the work of the team could affect the livelihood of several hundred people and that she must never be slack herself but should bring the women together to get on well with their work. After eating supper she took Xiao Ju with her and went over to Jin Qiao's house.



122. Da Feng was crying at the side of the kang. She heard a noise at the door and saw that it was Shuangshuang. She gave her an angry glance and then quickly turned away. Sizing up the situation, Shuangshuang paused a second and then, plucking up her courage, went forward towards the kang.



123. Da Feng raised her head angrily and stared straight at Shuangshuang. "What have you come for? Aren't you content with driving my man away?" Shuangshuang shook her head and said gently, "No, I've come to see you. I tell you, Xiao Ju's father has also gone!"



124. When she heard this, Da Feng became more friendly and said with a sigh, "What's the use of pressing them so hard? Men are all the same; if you don't do as they say, they give up their family and run off."



125. Shuangshuang quickly turned the conversation onto the right track. "Da Feng, don't worry! We women have two hands as well! With them we can grow crops and cultivate cotton. Is it not right and glorious that we should eat the fruits of our labor and wear the clothes that we ourselves have produced?"



126. Then Da Feng, nodding, started to say what was on her mind. She said that it was not that she did not want to go down to the fields but that there were certain agricultural tasks she couldn't do. Shuangshuang saw that she had understood and quietly encouraged her. The two continued laughing and talking until late at night.

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